

## EXPERIMENTAL TELEVISION CENTER VIDEO HISTORY PROJECT

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The Experimental Television Center's *Video History Project* is an on-going research initiative which documents the early historical development of video art and community television, with particular focus on upstate New York during the period 1968-1980. The goals of the project are realized in an interrelated set of activities combining research, including the collection of oral histories, a World Wide Web site, and *Video History: Making Connections*, a conference concerning the links between the early history and contemporary practice.

The Center began work on the Video History project in 1994; it reflects the Center's commitment to and participation in the media arts field for almost 30 years, a concern with preservation of the artifacts of the history, and a recognition of the difficulty of accessing information and locating resources. The project fosters a dynamic and inclusive regional history, giving voice to the many independent media makers and organizations, small and large, that have worked to advance the media field.

### PROJECT GOALS

- to provide a dynamic vehicle for the creation and dissemination of an inclusive media history, encouraging participation by a wide range of people including early practitioners as well as those presently shaping this history
- to identify, locate, and make accessible information about the primary resource materials of the field
- to help establish bridges for intellectual access to information and to position independent media arts activities within a broader cultural context by cultivating research and public programming of these materials by those in the arts, humanities and sciences
- to increase public awareness of and appreciation for media history throughout the State and nationally and to create new audiences for the work
- to encourage alliances among collecting institutions and educational and curatorial programs for the preservation of the works

### SIGNIFICANCE OF NEW YORK'S ENDANGERED MEDIA HISTORY

New York State hosted some of the earliest media activity in the nation; over twenty media organizations existed in upstate New York during the period 1968 - 1980. The State's arts and cultural organizations house some of the most extensive collections of early video art and community television in the United States. With the first introduction of portable media technology, creative and community-minded people formed groups, with a shared mission to train and equip ordinary citizens with the means of creating and distributing independent programming. Media makers explored video as an art medium and as a tool for social and cultural change, producing documentaries, narratives, conceptual, and image-processed work presented on cable and television, in regional and community venues and in art contexts.

Thousands of tapes by these pioneers of independent media are scattered throughout the State in rural and urban centers, in small and/or mid-sized libraries, museums, media arts centers, artists' spaces, college media departments, video collectives and non-profit distributors. Along with the tapes themselves are other resources and documents which not only help us understand the works, but also the historical and social environments within which they were produced.

There are many possibilities for research, scholarship, education and public programming of these materials in the arts and humanities. Unfortunately, this tremendous historical and cultural legacy remains largely unknown, while the tapes and documentation are deteriorating on shelves across the State, at risk of being lost to future generations.

While the number and scope of media arts and communications programs have expanded dramatically in the past ten years, access to early video collections remains limited, and the work is rarely programmed outside of major arts institutions. While educators or librarians may want to include information about early video work in their art, history or media studies classes, they often don't know where to locate the resources.

Despite these problems, groups have worked together to develop a coordinated plan for study and preservation. Under the leadership of Media Alliance, a multi-faceted approach has been in place in several priority areas: systematic cataloguing of video collections; remastering or physical preservation; collection management; and conservation techniques. One recent development which was encouraged by the Video History Project is the founding in the Spring 1999 of Independent Media Arts Project. Many IMAP members attended the conference and remain active in the promotion of information about electronic media preservation.

By making video history accessible, we provide a historical context for the study of early media projects, and increase public awareness of how and where to find the tapes themselves. This will lead to more effective partnerships for preservation between the those who can use the tapes and those who hold early works.

### PROJECT IMPLEMENTATION: A PROGRESS REPORT

The collaborators and audience for the Video History Project have been broad-based, and include pioneering artists and practitioners as well as those new to the field; students and educators; scholars and curators; and a more general audience from other cultural, social and science institutions as well.

### CONFERENCE

The conference *Video History: Making Connections* was held October 16-18, 1998 at Syracuse University in conjunction with the Common Ground Conference, sponsored by the New York State Alliance for Arts Education. Bringing together pioneering practitioners and contemporary artists working in new media and interactive technologies, the conference celebrated our history and established new partnerships with cultural and educational institutions nationally. Over 250 individuals from around the country attended the conference, representing many of the major media institutions on the East Coast.

The event opened with a choice of two full day professional seminars. **Video Rewind: A Seminar on Early Video History**, was organized by Deirdre Boyle, Senior Faculty at the New School and author of Subject to Change: Guerilla Television Revisited. Presenters included Barbara London, curator of Video at the Museum of Modern Art; Paul Ryan formerly of Raindance and recently author of Video Mind/Earth Mind: Communications and Ecology; and Parry Teasdale, a founding member of the Videofreex and author of Videofreex: A Memoir of Lanesville TV. Nearly 100 people attended this seminar. The alternative offering **Video Preservation** was organized by Mona Jimenez in association with Media Alliance and included reports on major initiatives of the Association of Moving Image Archivists, and the Electronic Media Special Interest Group of the American Institute for the Conservation of Art and Historic Works, the New York State Council on the Arts, the Bay Area Video Coalition and the National Plan developed in Canada. Presenters included Jim Lindner, Jim Hubbard, Luke Hones, V Tape and Debby Silverfine. Over 40 people registered for this seminar.

Following the seminars was a reception hosted by the Everson Museum which has played a pioneering role in the history of video, creating the first Video Program within a museum in the early 1970s, under the direction of David Ross.

The keynote address **The Success of the Failure of Video** was given by David Ross, now Director of the San Francisco Museum of Modern Art. The address was co-sponsored by the Center and the New York State Alliance for Arts Education, with corporate support provided by VidiPax.

On the second day, attendees were offered a selection of 11 two-hour sessions on a variety of topics such as Writing About Video; Distribution and Audience; Teaching Video History; Cultural Context and Audiences; Arts Practice; Activist Media; Infrastructure; and the History of Magnetic Materials. Each session had 3 presenters. In the evening two performances were scheduled. **Ausprobieren** was a live and recorded multimedia performance by Peer Bode, Tony Conrad, Andrew Deutsch, Kevin and Jennifer McCoy, Pauline Oliveros and Steina Vasulka. **ArtVideoDance** followed, a party commemorating the origins of video art, with live performance and installations.

Throughout the 3 days were several on-going events. **Extended Play** provided continuous screenings of early video provided by over 20 seminal organizations including Electronic Arts Intermix, Everson Museum, Downtown Community TV Center, Experimental Intermedia Foundation, Experimental Television Center, Film/Video Arts, Hallwalls, Harvestworks, The Kitchen, Paper Tiger, Potato Wolf, Set in Motion from the New York State Council on the Arts, Video Data Bank, Video Data Bank, Visual Studies Workshop, V Tape, and Women Make Movies. An **Open Screening** room was also available for people to share work. The **Resource Room** included a large display of early analog and digital tools, from off-the-shelf portapaks of the late 1960s to artist-created instruments as well as books, magazines and ephemera from the early days of video, and a program of student work from around the world. On continuous view was *Pioneers of Electronic Art*, a program curated by Woody Vasulka and Steina Vasulka for Ars Electronica in 1992.

All of the events were open to registrants of Common Ground, the conference of the New York State Alliance for Arts Education, in an effort to encourage active participation by public school educators from across the State.

### RESEARCH AND WEBSITE

The website is conceived as both a research collection and dissemination vehicle.

Content on the site includes both new and existing materials, generated by the Center, by volunteer researchers and also by contributors to the site. Data exist in electronic and print form. Data is input to 5 interrelated databases in the following content areas: chronology/events; artists registry; organization registry; bibliographies;

Preservation. Additional information is organized around subject areas: texts and interviews; Access and Distribution; and Internet Links and Resources which are listed topically - Tools, Chronologies and Histories, Media Education, Exhibition, Funding, Publications.

The research is an on-going process, which relies on principle work performed at the Center over the last 5 years, and on a network of volunteers and student interns. An informal advisory group, which included educators and historians Chris Hill and Deirdre Boyle, helped guide the definition of the categories of information for the project. All researchers use a standard research template for collecting data and for conducting interviews to ensure consistency of information. We began the research by identifying 25 pioneering organizations formed in the Upstate region in the early 70s, and almost 200 individuals who played key roles. Information is being collected directly from many of these sources, and from referrals.

We continue to develop text descriptions for each identified group active in the Upstate region, and the scanning of ephemera for use on the Web site, which takes place at the computer lab at Alfred University and at the Center. Research is on-going for the sections of the project concerning resource materials; this includes extensive bibliographic information, Internet resource guides, and listings of institutional resources available nationally. We are also conducting video interviews with individuals identified as having played key roles in the development of the field. To date we have about 15 interviews, and almost 150 biographies contributed largely by the artists.

The contribution area encourages people to deposit personal recollections and reflections to be incorporated into the registries, information in the other content areas, and images. People are prompted about the type of information they wish to contribute. Topic area definitions and contribution areas are interrelated.

The **website** planning was begun in early 1997 prior to *Video History: Making Connections*. The planning group includes: Content and Research Coordinators: Ralph Hocking and Sherry Miller Hocking. Web Planning Coordinator: Mona Jimenez. Programming and Engineering: educator Christa Erickson, designer David Jones and programmer Andy Mirkis. Server space, hosting and backup support as well as access to lab facilities for scanning large-format images have been provided by Institute for Electronic Arts at Alfred University, under the direction of Peer Bode, Joseph Scheer and Jessie Shefrin, and by Technical Specialist Mark Klingensmith.

A "beta" version of the website was launched immediately prior to the conference to test functionality of the architecture, design and navigation and basic assumptions about its construction, and interrelationship among areas of the site. The site has remained up as a work-in-progress, as we continue to gather analytical responses from the field about content and structure.

The final planning process needs to address content analysis (information design; graphical design); programming and testing of the functionality of the site (search and contribution functions and relationships of database to site); and to strategies for maintenance, growth and development of the site.

With assistance from the New York Foundation for the Arts Technology Planning Grants program we will complete this comprehensive planning for the site. The planning process includes: updating of the information design, review of graphical elements; analysis and prioritizing of content; determining the functionality of the search and contribution functions; and creating a timeline and tasks for implementation. The process will result in a detailed architectural site plan and a three year plan with budgets, support sources, quarterly tasks, and a timeline.

The networks in place as a result the conference and the information and contacts we have gathered since the launch of the beta version of the website at the conference will continue to be used to publicize and engage the constituency in using and contributing to the site.

#### **ADMINISTRATION AND SUPPORT**

The overall project is being directed by Sherry Miller Hocking of the Center. The conference was organized with independent consultant and media preservationist Mona Jimenez, and Amy Hufnagel, until recently Program Director at the New York State Alliance for Arts Education and presently Senior Program Director of Education and Information at the New York Foundation for the Arts. The programming committee consisted of about 30 individuals and representatives of organizations around the State including Hallwalls, Visual Studies Workshop, Syracuse University, and the Everson Museum of Art. Communication was facilitated through a listserv developed by David Jones of DaveJones Designs. Conference partners included the New York State Alliance for Arts Education, Media Alliance, and the Everson Museum of Art.

The website is organized by Ralph and Sherry Hocking, Mona Jimenez and independent design consultant David Jones, in collaboration with the Institute for Electronic Arts at Alfred University, under the direction of Peer Bode, Joseph Scheer and Jessie Shefrin.

The Video History Project is made possible with support from The Andy Warhol Foundation for the Visual Arts, the New York Foundation for the Arts Technology Planning Grant Program, with public funds from the Statewide Challenge Grant Program, the New York State Council on the Arts, and the Media Action Grant Program. Corporate support was

provided by VidiPax and by Dave Jones Design. In-kind contributions were provided by the Everson Museum of Art, the Experimental Television Center, Alfred University, Video DataBank and the New York State Alliance for Arts Education.

This project has relied heavily on working relationships among project partners and among the many media groups involved. The partners, Syracuse University, the Institute for Electronic Arts, the Everson Museum of Art, Media Alliance and the New York State Alliance for Arts Education, along with the Center are providing significant in-kind contributions of materials and services which total almost \$50,000.

#### **PROMOTION AND OUTREACH**

Promotion and outreach were shared by the Center, Media Alliance and the New York State Alliance for Arts Education. The Center's database contains over 2000 individual names and about 1500 organizations. This was supplemented by contact information from Media Alliance and AIVF. Universities and schools were contact directly in a separate mailing through Alfred University. Two major direct mailings of conference registration information were sponsored by Media Alliance in conjunction with WNET, and by Video DataBank, Chicago.

We used our listserv and emailing lists as well as other electronic communications extensively. The conference was promoted heavily on the website; we used the site as well to communicate programming, travel, transportation and lodging information to participants.

Articles and announcements about the project have appeared in *Media Matters* published by Media Alliance, *Main* published by NAMAC, the *Central New York Programmers Group Newsletter*, *Afterimage* published by Visual Studies Workshop and *FYI*, a publication of the New York Foundation for the Arts, and on numerous websites.

**EXPERIMENTAL TELEVISION CENTER  
VIDEO HISTORY PROJECT**

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**VIDEO HISTORY: MAKING CONNECTIONS**

Syracuse University    October 16-18, 1998  
Conference Directors: Sherry Miller Hocking and Mona Jimenez  
Conference agenda and conference presenters

**ON-GOING ACTIVITIES**

**EXTENDED PLAY I**

Screenings of historic works from the collections of distributors and media centers. Included is work from Electronic Arts Intermix, Everson Museum, DCTV, Experimental Intermedia, Experimental Arts Intermix, Experimental Television Center, Film/Video Arts, Hallwalls, Harvestworks, The Kitchen, Paper Tiger, Potato Wolf, Set in Motion from the New York State Council on the Arts, Video Data Bank, Visual Studies Workshop, V Tape, and Women Make Movies.

**EXTENDED PLAY II**

An open screening facility for conference attendees to share work.

**RESOURCE/TOOL ROOM**

A display of early analog and digital tools, from off-the shelf portapaks of the late 1960s to specially created instruments. On continuous view is *Pioneers of Electronic Art*, a program of works curated by Woody Vasulka and Steina Vasulka for Arts Electronica in 1992. The program illustrates the functioning of many of these old devices, and is user-accessible on five laserdisc stations. Drop in and take a look at exhibition, distribution and university catalogs, books, magazines and ephemers from the early days of video, as well as examples of student work from around the world. Organized by the Experimental Television Center, Pamela Susan Hawkins of Alfred University, David Jones, Peer Bode of the Institute for Electronic Arts and Steina Vasulka.

**SPECIAL EVENTS**

**EVERSON MUSEUM RECEPTION**    Everson Museum    October 16 5:30-7:30pm

Join colleagues from Video History: Making Connections and Common Ground, the NYSAAE conference, at the Everson Museum, a building designed by internationally-acclaimed architect I.M. Pei, for a reception. On view will be *Water Training: A Video Installation*, by New York City-based artist Janet Biggs, as well as works by Carrie Mae Weems, and a selection of recently restored video works by Bill Viola, Paik, Tony Oursler, Les Levine, Gary Hill and Skip Blumberg. This event is co-sponsored by the Experimental Television Center, the Everson Museum of Art and the New York State Alliance for Arts Education.

**DAVID ROSS: THE SUCCESS OF THE FAILURE OF VIDEO**    Syracuse University    October 16 8:15pm

Widely known as a champion of contemporary art, David Ross began his career as the world's first video curator at the Everson Museum of Art in Syracuse, where he organized pioneering media exhibitions by such groups as Raintance, the VideoFreeX, the Experimental Television Center, and by such artists as Frank Gillette, Shigeko Kubota and Nam June Paik. He then served at the Long Beach Museum of Art and the University Art Museum in Berkeley where he was Chief Curator. While Director of Boston's Institute of Contemporary Art, he co-founded the Contemporary Art Television Fund and taught at Harvard University. From 1991 until 1998 he was Director of the Whitney Museum of American Art, where he recently curated with Peter Sellars a major retrospective of the work of Bill Viola. Ross is presently Director of the San Francisco Museum of Modern Art. David Ross will address a joint audience of the Video History Project and the Common Ground conferences.

**EXPERIMENTAL TELEVISION CENTER**  
**VIDEO HISTORY PROJECT**

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**VIDEO HISTORY: MAKING CONNECTIONS**

**SPECIAL EVENTS** (Continued)

**AUSPROBIEREN (to experiment)**      Syracuse University      October 17 7:30-9pm

A multimedia/sound notation free composition and performance based on sampled sounds and texts.

Peer Bode- text, Vocoder, processing, electronics

Tony Conrad - violin, electronics

Andrew Deutsch - loops, electronics, synthophone, mix

Kevin McCoy - video image processing, program design, sound processing, electronics

Pauline Oliveros - accordion and video performance live on tape

Steina Vasulka - violin, electronics

**ARTVIDEODANCE**      The Creamery      October 17 9:30pm -

Carl Geiger - video, mixing, Amiga computer      Carol Goss - video, Amiga computer

Boyd Nutting - video, electronic music, Amiga computer      Walter Wright - video, Targa2K

**FULL DAY SEMINARS** October 16 10am - 4pm

**VIDEO REWIND: A SEMINAR ON EARLY VIDEO HISTORY**

Lectures and discussions will explore how this new medium for art, activism, and information was developed by artist-innovators, video collectives, new technology manufacturers, funders, museum curators, and public television producers, to name a few of the key players.

Deirdre Boyle Senior Faculty, Graduate Media Studies Program, The New School for Social Research (New York) and author of *Subject to Change: Guerrilla Television Revisited* (Oxford, 1997), *Video Preservation: Securing the Future of the Past* (Media Alliance, 1993) and *Video Classics: Video Art and Documentary Tapes* (Oryx, 1986)

Barbara London Curator of Video, The Museum of Modern Art and founder of the museum's video program

Paul Ryan McLuhan fellow, member of Raindance and TVTV, and author of *Cybernetics of the Sacred* and *Video Mind/Earth Mind: Art, Communications, and Ecology*

Parry Teasdale founding member of the Videofreex and Media Bus and author of the forthcoming *Videofreex: A Memoir of Lanesville TV, America's First Pirate Television Station*

**VIDEO PRESERVATION**

The goal of this full-day working meeting is to bring together key artists, media arts organizations, educational institutions and others to share information and strategize about the next steps we can take toward preserving collections of video art and community television. Organized by Mona Jimenez. Co-Sponsored with Media Alliance.

Debby Silverfine, Electronic Media and Film Program, New York State Council on the Arts

Luke Hones, Bay Area Video Coalition

V Tape, Report on Canada's National Plan

Jim Hubbard, Cataloguing Task Force, Moving Image Preservation Plans

Jim Lindner, The Association of Moving Image Archivists Committee on US National Moving Image Preservation

**EXPERIMENTAL TELEVISION CENTER  
VIDEO HISTORY PROJECT**

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**VIDEO HISTORY: MAKING CONNECTIONS**

**CONFERENCE SESSIONS**

**PIONEERS OF DIGITAL PHOTOGRAPHY**      October 17, 1998 10am - noon

Mary Ross, independent photographer, teacher and curator

**WRITING ABOUT VIDEO**      October 17, 1998 10am - noon

Melinda Barlow, author and educator, University of Colorado at Boulder

Laura McGough, artist, curator, critic and co-director of Nomads

Paul Ryan, author and educator, New School for Social Research

**TOOL DEVELOPMENTS/PEOPLE & MACHINES**      October 17, 1998 10am - noon

Greg Bowman, OffLine

Carl Geiger, artist

Ralph Hocking, Director, Experimental Television Center

David Jones, Designer, Dave Jones Design

Jennifer McCoy, artist and educator, Brooklyn College

Kevin McCoy, artist and educator, City College of NY

Steina Vasulka, artist

**NEGOTIATING DISTRIBUTION & AUDIENCE**      October 17, 1998 10am - noon

Linda Gibson, artist and Executive Director, Media Alliance

Jean Haynes, librarian, Chautauqua-Cattaraugus Library System

**TEACHING VIDEO HISTORY**      October 17, 1998 1pm – 3pm

Kathy Rae Huffman, artist, writer, and educator, Rensselaer Polytechnic Institute

Tom Sherman, artist, writer and educator, Syracuse University

Lisa Steele, artist, writer and co-director of V tape

**FALLING FORWARD GRACEFULLY: CULTURAL CONTEXT & AUDIENCE**      October 17, 1998 1pm – 3pm

Richard Fung, artist, writer and educator, SUNY Buffalo

Kathy High, artist, curator, educator and editor of Felix: A Journal of Media Arts and Communication

Walid Ra'ad, artist, writer and educator, Queens College, CUNY

**ARTS PRACTICE**      October 17, 1998 1pm – 3pm

Sara Hornbacher, artist and educator, Atlanta College of Art

Alan Powell, artist and educator, Temple University

Igor Vamos, artist and educator, Rensselaer Polytechnic Institute

**HISTORY OF MAGNETIC MATERIALS**      October 17, 1998 1pm – 3pm

Jim Lindner, President, VidiPax

**ARTS PRACTICE**      October 17, 1998 3pm-5pm

Kristen Lucas, artist

Rita Myers, artist

Reggie Woolery, artist

**ACTIVIST MEDIA**      October 17, 1998 3pm-5pm

Rejin Leys, Haitian Community Action Group

Marty Lucas, Paper Tiger TV

Denise Gaberman, Paper Tiger TV

Keiko Tsuno, Downtown Community Television Center

**Media Infrastructure**      October 17, 1998 3pm-5pm

Chris Hill, artist, writer, and educator, Antioch College

Parry Teasdale, writer, and editor of the Woodstock Times

Sara Zia Ebrahimi, community radio activist and educator

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The project fosters a dynamic regional history giving voice to the many independent media makers and organizations, small and large, that have worked to advance the media field.

The project goals are to identify and make accessible information which describes and locates resources concerning independently created media; to facilitate partnerships for preservation of the works; to encourage the exhibition and study of these materials among curators, educators, and scholars; and to increase public awareness of and appreciation for media history throughout the State and nationally.

The project assists the creation of alliances among collecting institutions and educational and curatorial programs, and facilitates partnerships for media education and preservation efforts. It will broaden the reach of independent media, and create new audiences for the work by providing a historical context for the study of early media projects. It will also increase public awareness of how and where to find the artworks themselves, and generate a better understanding of appropriate contexts in which to present and understand the work. It will establish bridges for intellectual access to information, making it easier to determine the location and availability of important resources. And it will help to foster new relationships among makers and audiences, stimulating increased public awareness of and appreciation for media history throughout the State and nationally.

The website is crafted as both a research collection and dissemination vehicle. The research as it is collected will be placed in a variety of topic areas: preservation, bibliographies, distribution information, Internet links and resources, histories of organizations, profiles of individuals, texts and interviews. The contribution area will encourage people to deposit personal recollections and reflections as well as images. The website is an on-going project depending on much volunteer effort.

The conference *Video History: Making Connections* was held October 16-18, 1998 at Syracuse University in conjunction with the Common Ground Conference, sponsored by the New York State Alliance for Arts Education. Bringing together media makers active in the 70s with artists working today in new media and interactive technologies, the conference celebrated our history and established new partnerships with cultural and educational institutions across the country. Over 250 individuals from around the country attended the conference, representing many of the major media institutions on the East Coast.

The *Video History Project* is organized by the Experimental Television Center in partnership with and support from the Institute for Electronic Arts at Alfred University and the New York State Alliance for Arts Education. The Project is under the direction of Sherry Miller Hocking of the Experimental Television Center and independent preservation consultant Mona Jimenez, in collaboration with Amy Hufnagel of the New York Foundation for the Arts.

The project is made possible with support from The Andy Warhol Foundation for the Visual Arts, the New York Foundation for the Arts Technology Planning Grant Program with public funds from the Statewide Challenge Grant Program and the New York State Council on the Arts, and from the Everson Museum of Art and the Media Action Grant Program of Media Alliance, with corporate support from Dave Jones Design and VidiPax as well as individual contributors.

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## **VIDEO HISTORY: MAKING CONNECTIONS**

### **CONFERENCE SESSIONS AND PRESENTATIONS**

Scheduled in two hour blocks on October 17.

#### **PIONEERS OF DIGITAL PHOTOGRAPHY**

Mary Ross, independent photographer, teacher and curator

#### **WRITING ABOUT VIDEO**

Melinda Barlow, author and educator, University of Colorado at Boulder

Laura McGough, artist, curator, critic and co-director of Nomads

Paul Ryan, author and educator, New School for Social Research

#### **TOOL DEVELOPMENTS/PEOPLE & MACHINES**

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Kevin McCoy, artist and educator, City College of New York

Steina Vasulka, artist

#### **NEGOTIATING DISTRIBUTION & AUDIENCE**

Linda Gibson, artist and Executive Director, Media Alliance

Jean Haynes, librarian, Chautauqua-Cattaraugus Library System

#### **TEACHING VIDEO HISTORY**

Kathy Rae Huffman, artist, writer, and educator, Rensselaer Polytechnic Institute

Tom Sherman, artist, writer and educator, Syracuse University

Lisa Steele, artist, writer and co-director of V tape

#### **FALLING FORWARD GRACEFULLY: CULTURAL CONTEXT & AUDIENCE**

Richard Fung, artist, writer and educator, SUNY Buffalo

Kathy High, artist, curator, educator and editor of Felix: A Journal of Media Arts and Communication

Walid Ra'ad, artist, writer and educator, Queens College, CUNY

#### **ARTS PRACTICE**

Sara Hornbacher, artist and educator, Atlanta College of Art

Alan Powell, artist and educator, Temple University

Igor Vamos, artist and educator, Rensselaer Polytechnic Institute

#### **HISTORY OF MAGNETIC MATERIALS**

Jim Lindner, President, VidiPax

#### **ARTS PRACTICE**

Kristen Lucas, artist

Rita Myers, artist

Reggie Woolery, artist

**EXPERIMENTAL TELEVISION CENTER  
VIDEO HISTORY PROJECT**

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**VIDEO HISTORY: MAKING CONNECTIONS**

**CONFERENCE SESSIONS AND PRESENTATIONS**

**ACTIVIST MEDIA**

Rejin Leys, Haitian Community Action Group

Marty Lucas, Paper Tiger TV

Denise Gaberman, Paper Tiger TV

Keiko Tsuno, Downtown Community Television Center

**Media Infrastructure**

Chris Hill, artist, writer, and educator, Antioch College

Parry Teasdale, writer, and editor of the Woodstock Times

Sara Zia Ebrahimi, community radio activist and educator

## **SEMINARS**      **FRIDAY, OCTOBER 16, 1998 10am - 4pm**

### **VIDEO REWIND: A SEMINAR ON EARLY VIDEO HISTORY**

Videofreex, Radical Software, The Kitchen, Global Groove, Global Village, closed circuit video, portapaks, Challenge for Change, Media Burn, People's Video Theater, Wipe Cycle, feedback, The Spaghetti City Video Manual, multi-channel installations, Four More Years, The TV Lab, Expanded Cinema, Electronic Arts Intermix, Video/Television Review, Everson Museum, video synthesizers, Rockefeller Foundation, Guerrilla Television.....

If these names are not "a blast from the past" but rather tantalizing fragments of a remote and hidden history, then join us for a day-long seminar designed to introduce curators, critics, librarians, archivists, funders, artists, students, and interested others to the early history of independent video in America (1965 and 1980). This seminar will offer an intensive day of screenings, discussions, and presentations by and about video pioneers. Screenings will include selections of significant video art and documentary tapes that illustrate some of the diverse interests, preoccupations, styles, and approaches of early video. Lectures and discussions will explore how this new medium for art, activism, and information was developed by artist-innovators, video collectives, new technology manufacturers, funders, museum curators, and public television producers, to name a few of the key players. Depending upon participant interests, discussion may cover: how video differentiated itself from network television and affiliated with the fine arts; the role of cable TV; the importance of collectives; differences among video's early black-and-white and color formats and their impact on video aesthetics; the rise of women's video; the relationship of early video theory to prevailing theories of media, cybernetics and social change, etc.

#### **Deirdre Boyle, Seminar Leader**

Senior Faculty, Graduate Media Studies Program, The New School for Social Research (New York) and author of *Subject to Change: Guerrilla Television Revisited* (Oxford, 1997), *Video Preservation: Securing the Future of the Past* (Media Alliance, 1993) and *Video Classics: Video Art and Documentary Tapes* (Oryx, 1986)

#### **Barbara London**

Curator of Video, The Museum of Modern Art and founder of the museum's video program

#### **Paul Ryan**

McLuhan fellow, member of Raindance and TVTV, and author of *Cybernetics of the Sacred* and *Video Mind/Earth Mind: Art, Communications, and Ecology*

#### **Parry Teasdale**

founding member of the Videofreex and Media Bus and author of the forthcoming *Videofreex: A Memoir of Lanesville TV, America's First Pirate Television Station*

People in this session will share a box lunch together at 12:30.

## SEMINARS    FRIDAY, OCTOBER 16, 1998    10am - 4pm

### VIDEO PRESERVATION

The goal of this full-day working meeting is to bring together key artists, media arts organizations, educational institutions and others to share information and strategize about the next steps we can take toward preserving collections of video art and community television. Reports from several organizations on major initiatives will be interspersed with question and answer and discussion. The afternoon will feature reports on video preservation activities, and the trends in public and private funding for preservation. There will be ample time for small-group planning and work.

#### Agenda

- |             |  |
|-------------|--|
| 10:00-10:20 | Welcome, agenda review with <b>Mona Jimenez</b>  |
| 10:20-12:00 | Reports on major initiatives, questions and discussion<br>The Association of Moving Image Archivists Committee on US National Moving Image Preservation <b>Jim Lindner</b> and <b>Mona Jimenez</b><br>Cataloguing Task Force, Moving Image Preservation Plans <b>Jim Hubbard</b><br>The Electronic Media Special Interest Group, American Institute for the Conservation of<br>Art and Historic Works <b>Paul Messier</b><br>Bay Area Video Coalition, Since the Video Roundtable <b>Luke Hones</b><br>Initiatives for Audio Preservation <b>Nan Rubin</b><br>Report on Canada=s National Plan <b>V Tape</b> |
| 12:00-1:00  | Lunch on your own  |
| 1:00-1:45   | Report on video preservation activities, and the status of media arts collections<br><b>Debby Silverfine</b> , Electronic Media and Film Program, New York State Council on the<br>Arts, reports on trends in public and private funding for video preservation  |
| 1:45-2:30   | Strategy Session:<br>- What are the priorities in terms of needs<br>- What collaborative projects can we initiate to address these needs<br>- What actions do we need to take to move forward  |
| 2:30-2:45   | Break  |
| 2:45 - 3:40 | Small group meetings   |
| 3:40-4:00   | Reporting and general discussion   |

This Video Preservation meeting is co-sponsored by **Media Alliance**, and organized by Mona Jimenez.

## **SESSIONS     SATURDAY, OCTOBER 17, 1998**

**10:00 am - 12:00 noon**

### **PIONEERS OF DIGITAL PHOTOGRAPHY**

10:00 - 11:00 am

This lecture and slide presentation features 2-dimensional works by artists exploring the intersection of photography and early electronic media including Peer Bode, Nancy Burson, Walter Chappell, Connie Coleman/Alan Powell, Laurence Gartel, Carl Geiger, Robert Heinecken, William Larson, Nam June Paik, Sheila Pinkel, Mary Ross, Sonia Landy Sheridan, Howard Sochurek, Mary Jo Toles, Woody Vasulka, Joan Truckenbrod, Julius Vitali and Linda White. The exhibition was on view during the summer 1998 at Open Space Gallery, in Allentown, PA. Co-sponsored with Light Work.

Mary Ross, artist and curator

### **WRITING ABOUT VIDEO**

This panel will explore a range of issues involved in writing about video. Paul Ryan will explicate a manifesto text on Guerrilla Television he published in *Radical Software* in 1971. Melinda Barlow will focus on issues of fantasy and memory in writing about two video installations of Mary Lucier, one known through documentation and the other through experience. Laura McGough will weave a path through video history to new media and back again in a search for models of writing that both enlarge and reintegrate the field of video.

Melinda Barlow, author and educator, University of Colorado at Boulder

Laura McGough, artist, curator, critic and co-director of Nomads

Paul Ryan, author and educator, New School for Social Research

### **TOOL DEVELOPMENTS/PEOPLE & MACHINES**

A round-table discussion among some of the early practitioners of video and artists using new interactive technology within installations and web projects. Artists working in collaboration with tool designers and engineers to create original image-making devices was a hallmark of early video activity. Is this still possible? How does custom-designed software fit into the tradition of artist-built image processing devices? How do we address issues of access by artists to new media tools? Are older strategies still relevant? What are the restoration challenges facing museums with installations relying on old technology? What is the role that interfaces play in designing and working with new media environments?

Greg Bowman, OffLine

Carl Geiger, artist

Ralph Hocking, artist and director, Experimental Television Center

David Jones, artist and designer, Dave Jones Design

Jennifer McCoy, artist and educator, Brooklyn College

Kevin McCoy, artist and educator, City College of New York

Steina Vasulka, artist

### **NEGOTIATING DISTRIBUTION & AUDIENCE**

Panelists will discuss how the media arts community has interacted with non-media groups to distribute work and build audiences, and how those connections can be expanded and strengthened. From the mid 1960's to the 1980's, Jean Haynes worked at the Chautauqua-Cattaraugus Library System and built a collection of independent video and film. She will talk about her experiences working collaboratively with the early video group Survival Arts Media who did workshops and production in library, educational and community settings. Organized by Media Alliance.

Linda Gibson, artist and Executive Director, Media Alliance

Jean Haynes, librarian, Chautauqua-Cattaraugus Library System

## **SESSIONS     SATURDAY, OCTOBER 17, 1998**

**1:30 - 3:30**

### **TEACHING VIDEO HISTORY**

This session will present strategies for successfully integrating video history courses or seminars into production-oriented curricula. How can video history prove itself relevant in this era of digital multimedia? How can video history be taught without great resource libraries? How can video history courses link students and faculty with media arts communities beyond the classroom?

Kathy Rae Huffman, artist, writer, and educator, Rensselaer Polytechnic Institute

Tom Sherman, artist, writer and educator, Syracuse University

Lisa Steele, artist, writer and co-director of V tape

### **FALLING FORWARD GRACEFULLY: CULTURAL CONTEXT & AUDIENCE**

Makers Richard Fung, Kathy High and Walid Raad will discuss their own personal histories and ways they have connected to their local/global communities through their work as cultural practitioners and as activists. Looking at their participation in the media arts communities from the late 1970s until the present, these makers will discuss the various strategies that have enabled them to exhibit/distribute their work, curate/write about work, and engage audiences: how motivations have changed from then to now; how we need to adopt alternative approaches to attract audiences; and how shifts in gender, class, cultures of makers/audiences have affected the media arts field and production/distribution.

Richard Fung, artist, writer and educator, SUNY Buffalo

Kathy High, artist, curator, educator and editor of *Felix: A Journal of Media Arts and Communication*

Walid Ra'ad, artist, writer and educator, Queens College, CUNY

### **ARTS PRACTICE I**

Artists will present work and lead a discussion of methods and ideas in art-making, theory, and recurrent elements in arts practice such as long distance communication, interactivity, mass media/cultural critique, and inter-media work.

Sara Hornbacher, artist and educator, Atlanta College of Art

Alan Powell, artist and educator, Temple University

Igor Vamos, artist and educator, Rensselaer Polytechnic Institute

### **HISTORY OF MAGNETIC MATERIALS**

Jim Lindner from the video restoration company VidiPax, will trace magnetic materials from wire recording to the present. Also discussed will be VidiPax's new project for a museum and study center focused on older video and audio equipment.

Jim Lindner, President, VidiPax

## **SESSIONS     SATURDAY, OCTOBER 17, 1998**

**4:00 - 6:00**

### **ARTS PRACTICE II**

Three artists will present work and encourage a discussion of methods and ideas in art-making, theory, and recurring elements in arts practice such as long distance communication, interactivity, mass media/cultural critique, and inter-media work.

Kristen Lucas, artist  
Rita Myers, artist  
Reggie Woolery, artist

### **ACTIVIST MEDIA**

Join video activists from the Downtown Community Television Center, (DCTV) Paper Tiger TV and the Haitian Community Action Group (KAKO) to explore some historical and current successful uses of activist video. Keiko Tsuno will discuss DCTV's over 25 year history as a media arts center video in New York City's Chinatown. Paper Tiger TV is a video collective that makes programs addressing democratic communications, media representation and the economics of the information industry. They will talk about the Gulf Crisis TV project and a current PTTV outreach initiative for the tape *Subverting Media: A Low-Tech Guide to Information Activism*. KAKO's cable ccess series explores topics relevant to New York City's Haitian ommunity, including immigration policy, police brutality, and community development in Haiti.

Rejin Leys, Haitian Community Action Group  
Marty Lucas, Paper Tiger TV  
Denise Gaberman, Paper Tiger TV  
Keiko Tsuno, Downtown Community Television Center

### **MEDIA INFRASTRUCTURE**

The session will explore the types of organizations, collectives, institutions and other environments that support/have supported media art and community media, how they came about, endured and/or faded away, how they have impacted or influenced various cultural or social sectors. Learn about early groups such as the Videofreex, Media Bus, and the first pirate television station, Lanesville TV, as well as contemporary structures, both ad hoc and institutionalized.

Chris Hill, artist, writer, and educator, Antioch College  
Parry Teasdale, writer, and editor of the Woodstock Times  
Sara Zia Ebrahimi, community radio activist and educator

## **ON-GOING EVENTS    FRIDAY, SATURDAY AND SUNDAY**

All locations for on-going events can be found on the conference at a glance

### **EXTENDED PLAY I: SELECTED WORKS**

Friday noon - 5 pm

Saturday 10 am - 5 pm

Sunday 10 am - 1 pm

Screenings of historic works from the collections of distributors and media centers. Included is work from Electronic Arts Intermix, Everson Museum, DCTV, Experimental Intermedia, Experimental Arts Intermix, Experimental Television Center, Film/Video Arts, Hallwalls, Harvestworks, The Kitchen, Paper Tiger, Potato Wolf, Set in Motion from the New York State Council on the Arts, Video Data Bank, Visual Studies Workshop, V Tape, and Women Make Movies. Screenings on an on-going schedule, which is listed separately. Organized by Tara Mateik.

### **EXTENDED PLAY II: OPEN SCREENING ROOM**

Friday noon - 5 pm

Saturday 10 am - 5 pm

Sunday 10 am - 1 pm

You are invited to bring your old and new works to share with others. By sign up.

### **RESOURCE ROOM**

Saturday 10 am - 5 pm

Sunday 10 am - 1 pm

Drop in and take a look at exhibition, distribution and university catalogs, books, magazines and ephemers from the early days of video, as well as examples of student work from around the world.

Organized by Pamela Susan Hawkins, Institute for Electronic Arts

### **TOOL ROOM**

Saturday 10 am - 5 pm

Sunday 10 am - 1 pm

Take a look at a display of early analog and digital tools, from off-the shelf portapaks of the late 1960s to specially created instruments. On continuous view is *Pioneers of Electronic Art*, a program of works curated by Woody Vasulka and Steina Vasulka for Arts Electronica in 1992. The program illustrates the functioning of many of these old devices, and is user-accessible on five laserdisc stations. Organized by Peer Bode, David Jones, Steina Vasulka, Experimental Television Center and Institute for Electronic Arts

### **CONSTRUCTING VIDEO HISTORIES**

Saturday 10 am - 5 pm

Sunday 10 am - 1 pm

You are invited to contribute your writings and memories to the website. Materials will be collected for later posting to the site. Please let us know if you are willing to be interviewed on video.

## **SPECIAL EVENING EVENTS    FRIDAY, OCTOBER 16, 1998**

### **EVERSON MUSEUM RECEPTION**

Everson Museum    5:30-7:30pm

Join colleagues from Video History: Making Connections and Common Ground, the NYSAAE conference, at the Everson Museum, a building designed by internationally-acclaimed architect I.M. Pei, for a reception. On view will be *Water Training: A Video Installation*, by New York City-based artist Janet Biggs, as well as works by Carrie Mae Weems, and a selection of recently restored video works by Bill Viola, Paik, Tony Oursler, Les Levine, Gary Hill and Skip Blumberg. This event is co-sponsored by the Experimental Television Center, the Everson Museum of Art and the New York State Alliance for Arts Education.

### **DAVID ROSS: THE SUCCESS OF THE FAILURE OF VIDEO**

Hendrick=s Chapel, Syracuse University    8:15pm

Widely known as a champion of contemporary art, David Ross began his career as the world=s first video curator at the Everson Museum of Art in Syracuse, where he organized pioneering media exhibitions by such groups as Raindance, the VideoFreex, the Experimental Television Center, and by such artists as Frank Gillette, Shigeko Kubota and Nam June Paik. He then served at the Long Beach Museum of Art and the University Art Museum in Berkeley where he was Chief Curator. While Director of Boston=s Institute of Contemporary Art, he co-founded the Contemporary Art Television Fund and taught at Harvard University. From 1991 until 1998 he was Director of the Whitney Museum of American Art, where he recently curated with Peter Sellars a major retrospective of the work of Bill Viola. Ross is presently Director of the San Francisco Museum of Modern Art. David Ross will address a joint audience of the Video History Project and the Common Ground conferences. This event is co-sponsored by the Experimental Television Center, the New York State Alliance for Arts Education, and with corporate support from VidiPax.

## PERFORMANCES      SATURDAY, OCTOBER 17, 1998

### " AUSPROBIEREN (to experiment)"      Syracuse University, 7:30-9pm

A multimedia/sound notation free composition and performance based on sampled sounds and texts by electronic instrument inventor and Western NY resident Harald Bode. All of the sounds created in this performance will all be used as "carrier" signals in the Bode Vocoder, an electronic sound processing device invented by Harald Bode in the mid 1970s. This instrument will be operated by video/multimedia artist Peer Bode, who will read an original text derived from the technical journals of his father Harald. All sampled/looped sounds used in the performance are taken from the demo tapes and sonic studies of Harald Bode. Pauline Oliveros will be present via video. She has been taped at Mills College playing her accordion (in just intonation) and will be mixed/processed live during the performance by Kevin McCoy who has developed his own video/sound processing computer programs that use algorithmic structures in their operation. The video will be projected. Classically trained violinist and electronic improviser/video artist Steina Vasulka will be playing her long-time friend the violin, and Andrew Deutsch will be performing an analog synthesizer and has created a number of "loops" that will be mixed randomly into the performance. Tony Conrad, a video and film artist, pioneer of minimalist music and educator, joins in with his violin and ring modulator. Tony Conrad will perform *Early Minimalism: May 1965*, a series of works reflecting, but not literally reconstructing, the performance techniques introduced by Tony Conrad in his work with John Cale, LaMonte Young, Marian Zazeela and others during the early 1960s. In this piece, a solo violin is accompanied by other drone instruments, heard here on tape.

Performed by:

Peer Bode- text, Vocoder, processing, electronics

Tony Conrad - violin, electronics

Andrew Deutsch - loops, electronics, synthonphone, mix

Kevin McCoy - video image processing, program design, sound processing, electronics

Pauline Oliveros - accordion and video performance

Steina Vasulka - violin, electronics

### ARTVIDEODANCE

The Creamery

9:00pm -

ArtVideoDance commemorates the origins of video art and the interactive role of living, breathing art in our culture. Four video artists will perform a live video jam, an assortment of your favorite dance masters will be mixing their all time favorites, an inflatable of legendary proportions will be installed by a team of enterprising local architects, and the eclectic collections of Creamery Art will be on view from the notorious tank room to the nouveau sometimes room. Directions are included in the conference packet.

Carl Geiger - video, mixing, Amiga computer

Carol Goss - video, Amiga computer

Boyd Nutting - video, electronic music, Amiga computer

Walter Wright - video, Targa2K

## PRESENTERS

**Melinda Barlow** is an Assistant Professor of Film Studies at the University of Colorado at Boulder. Her essays on video artist Mary Lucier have appeared in *Afterimage*, *Art Journal* and *Performing Arts Journal*, and the critical anthology on Lucier which she edited for Johns Hopkins University Press as part of their Art and Performance Monographs series is forthcoming in 1999. Professor Barlow is presently at work on a book-length study of the phenomenology of installation which uses Lucier as a central example, as well as on a study of independent filmmaker and experimental theater artist Janie Geiser.

**Peer Bode**, Associate Professor of Media Arts at the School of Art and Design at Alfred University and Co-Director of the Institute for Electronic Arts, has also been a visiting lecturer at the Center for Media Study at the University of Buffalo and recently guest lecturer at the Kunstakademie in Oslo. He has served on peer review panels for the Media Program at the New York State Council on the Arts, the Finishing Funds Program of the Experimental Television Center and the Media Program at the New York Foundation for the Arts, where he also served a three year term on the Board of Governors. His video and computer work has been widely exhibited internationally, most recently at the *European Media Art Festival* in Osnabruck, *Circuits@NYS*, *The Governor=s Conference on Art and Technology*. He has presented work at the University of Texas at Austin, the Knitting Factory, the Boswell Museum, Brown University and Art in General. His work has also been selected for inclusion in *Surveying the First Decade: Video Art and Alternative Media in the US*, curated by Video Data Bank.

**Deirdre Boyle** is the author of *Subject to Change: Guerrilla Television Revisited* (Oxford, 1997), a history of '70s video collectives, *Video Classics: A Guide to Video Art and Documentary Tape* (Oryx, 1986), and *Video Preservation: Ensuring the Future of the Past* (Media Alliance, 1993). She is the senior core faculty member in the Graduate Media Studies Program at The New School for Social Research in New York City. She is the recipient of numerous awards, including a Guggenheim Fellowship, Fulbright Fellowship at Moscow State University, Asian Cultural Council research grant, an ACE award for best documentary series on cable TV in 1988, and most recently, the New School University's Distinguished Teaching Award. She has organized exhibitions of video art and documentary works for museums, libraries, television systems, festivals, arts centers, and universities in the United States, Canada, Finland, Belgium, Spain, Italy, Russia, India, Hong Kong, Japan, and Korea. She is a frequent contributor to *The Independent Film and Video Monthly* and *Wide Angle*, and has written nearly 150 essays for a variety of popular and scholarly media journals.

**Connie Coleman** and **Alan Powell** have collaborated in the electronic arts since the late 1970s. Their work encompasses single channel videotapes, sculptural multi-channel electronic installations, digital photography and electronic printmaking. Coleman holds undergraduate and graduate degrees from the Rhode Island School of Design and is a Professor at the University of the Arts in Philadelphia where she teaches Computer Animation. Powell holds a BFA from Rhode Island School of Design and an MFA from Rutgers University. He was a founding member of the Electron Movers in Providence, RI, Rhode Island=s first Media Arts Center. He is an Associate Professor in the Film/Media Arts Department at Temple University. Coleman and Powell=s work has been shown at The Kitchen, The Alternative Museum, and The Museum of the Moving Image in New York; the Philadelphia Museum of Art; The Long Beach Museum in California; the Musee d=Arte Moderne in Paris; and has been broadcast on Swiss and Danish television, the Learning Channel, and PBS.

**Tony Conrad** has taught video production and interpretation at the Department of Media Study at the University of Buffalo since the 1970s. His work in video, film and music composition and performance has been widely exhibited. He has also served as a board member of Media Alliance, Squeaky Wheel and Hallwalls, and has produced hundreds of shows for cable access in Buffalo. Several of his CDS are available on Table of the Elements label at alternative record stores. He will be performing *Early Minimalism: May 1965*.

**Andrew Deutsch** is a video artist and electronic composer living in Western NY. He currently teaches Sonic Media Arts at Alfred University and is the recent recipient of a New York Foundation for the Arts Video fellowship in 1998. He has also participated in the Artist In Residence program at the Experimental Television Center. He has recorded with Peer Bode, Kevin McCoy, and Pauline Oliveros on several occasions in the past.

**Sara Zia Ebrahimi** is a founding member of Free Radio Gainesville, an unlicensed community radio station in Florida. She has also been involved in the Civic Media Center, a community space and library of independent books, magazines, and audio and video tapes, for 5 years. She has recently moved to Philadelphia where she is starting a new community radio station

**Richard Fung** is a Toronto-based videomaker and writer. His tapes, which include *Chinese Characters*, *My Mother's Place*, *Dirty Laundry* and the recently completed *School Fag*, co-directed with Tim McCaskell, have been widely screened and collected internationally; his essays, including the much-cited *Looking for My Penis: The Eroticized Asian in Gay Video*

*Porn*, have been published in many journals and anthologies. He is an editor of Fuse Magazine and a programmer with the Inside Out Lesbian and Gay Film and Video Festival. Richard is currently Visiting Professor in the Department of Media Study, SUNY-Buffalo.

**Denise Gaberman** is the Paper Tiger Television distribution coordinator/urban cowgirl. She is an aspiring media artist and educator exploring anthropological techniques and visual arts.

**Carl Geiger** is an artist, technologist and teacher with many years of experience in video, photography and computers. He is a co-founder of the Synapse Video Center at Syracuse University and Innervisions Media Systems, both non-profit organizations working with video as art. Presently he works for Enable, where he adapts computers and other technology for people with special needs. In Lafayette, NY, Carl has converted an old industrial building, The Creamery, into studios and living spaces for artists. Carl continues to create a wide variety of art such as *Vista Fuel*, six half-hour TV shows about art, life, love, ideas and travel broadcast in 1995; and *Free Flow* a street-level Internet site installation in 1996. He is a participating artist in *The Pioneers of Digital Photography*, a group exhibition at Open Space Hallery in Allentown.

**Linda Gibson**, Executive Director of Medial Alliance, has been an active member of the field as an arts administrator and artist. She has worked in distribution at California Newsreel as the Director of the African American Perspectives, promoting public uses of independent African American media. She has also served as Program Analyst at the New York State Council on the Arts, Electronic Media and Film Program, and was the Video Technical Director for Women=s Interart Center. She has taught in the Core Department of California College of Arts and Crafts, and served as Director of Media at Middlesex County College and Assistant Director of Media at Union County College. Gibson has also taught at several artist-in-the-schools programs including Creative Resources, the SAY! Project and the Digital Media Center=s Tapestry Project. She was a founding member of X-Factor, the San Francisco-based experimental media consortium, and has organized numerous conferences and media festivals. She has curated exhibitions for the San Francisco Cinemateque/Yerba Buena and the New Jersey Student Film and Video Festival, and the Living Room Festival sponsored by KQED-TV. Her most recent video work *Last Tape (for my friends)* premiered at the 1996 Flaherty Film Seminars.

**Carol Goss** worked in film, television and theatre prior to making video art at the Experimental Television Center and doing live video synthesis performances in New York City and San Francisco in the 1970s. She co-founded Improvising Artists Records & Video in 1974, credited with making the first 'music video'. She has exhibited internationally as well as lectured on visual perception and symbolic abstraction at Columbia University and Selcuk Universitesi in Turkey. Her work in abstract and non-narrative forms led her to found the Not Still Art Festival in 1996, an annual event in the Cooperstown region, which has received support from the Decentralization Program of the New York State Council on the Arts, from Media Alliance=s Media Action Grant program and Presentation Funds.

**Pamela Susan Hawkins** has shown her time based works in such venues as the European Media Arts Festival, Osnabrück, Germany, the WRO 97 Festival in Wroclaw, Poland, Art in General in New York city, Mobius in Boston and the National Poetry Video Festival in Chicago. Her 15 year practice as an artist encompasses video, audio, digital, printmaking and photography. She holds a BFA in Printmaking from Rochester Institute of Technology and an MAH in Media Study and Fine Art Photography from S.U.N.Y. University at Buffalo. Pamela's employment has taken her from Artistic Director at Pyramid Arts Center in Rochester to Experimental Video Instructor at Rhode Island School of Design to Video/Audio Instructor at the National Academy of Fine Arts in Oslo, Norway. She has had residencies at the Experimental Television Center in Owego, New York and NOTAM in Oslo, Norway to make time based visual and aural works. Pamela currently teaches Drawing, Contemporary Art History and Video at N.Y.S.C.C. and is Assistant to the Directors of the Institute for Electronic Arts at Alfred University.

**Jean Haynes**, librarian at the Olean Public Library and the Patterson Public Library, has been active for many years with the independent media community. From the mid 1960's to the 1980's, Jean Haynes worked at the Chautauqua-Cattaraugus Library System and built a collection of independent video and film. She also worked collaboratively with the early video group Survival Arts Media who did workshops and production in library, educational and community settings. She curates an annual exhibition series, *Rural Images*, which brings independently produced film and video to audiences in the Southwestern area of New York State.

**Chris Hill**, scholar and independent consultant, received an undergraduate degree from the University of Michigan and an MFA in Photography and Media from the University of Buffalo. She has served on the Media Panel for the New York State Council on the Arts and on peer review panels for many arts organizations nationally. She has taught media production and theory at the Albright-Knox Art Gallery, the New York State Summer School for the Arts, the Western New York Institute and for the Center for Media Studies at the University of Buffalo. She is currently teaching at Antioch College. She served as Curator of the Video Program at Hallwalls Gallery for many years, and has curated media exhibitions for organizations around the country. She has been on the boards of Squeaky Wheel and the Buffalo Cable Access Media. She served as

consultant to Video Data Bank in the realization of *Surveying the First Decade: Video Art and Alternative Media in the US*, 17 hours of historic videotapes, and *Resources and Texts*, a comprehensive text with critical essays and reprinted articles from the decade. Her writing has been featured in *Felix*, *The Squealer* and in numerous catalogues.

**Kathy High** is a media artist, curator, and teacher living and working in New York City. She teaches in the Visual Arts Department at Princeton University. Her video works have been exhibited both nationally and abroad, and she has received numerous awards for her works including grants from The Rockefeller Foundation and the National Endowment for the Arts. She is currently working on a musical about human genome mapping, called *The 23 Songs of the Chromosomes*. High is also the founder and editor of the critical journal, *FELIX: A Journal of Media Arts and Communication*, which encourages dialogue among alternative media makers.

**Ralph Hocking** is Emeritus Professor of Cinema at Binghamton University. In 1970 he created the Experimental Television Center Ltd.

**Sherry Miller Hocking** has worked with the Experimental Television Center since 1972. She has taught numerous workshops regarding video as a creative medium and served as advisor to undergraduate and graduate students. She has been an instructor at the Summer Institute at Visual Studies Workshop, teaching *A Natural History of Video*. She has served as a panelist for the Pennsylvania State Council on the Arts and the New York State Council on the Arts and a member of the Board of Directors of Media Alliance. In 1989 she became Program Director of the Electronic Arts Grants Program. She has curated or advised on many exhibitions of media art, including *Video Pioneers* at *Ars Electronica* in 1992 and recently *Landscape: Mediated Views*. She is presently actively involved in the preservation and cataloguing of the Center's videotape collection, and in research and website development for the on-going Video History Project.

**Luke Hones** has long been associated with Bay Area Video Coalition and is well-known for his work in the area of video restoration and preservation. Video preservation activities at BAVC have included the establishment of the first professionally-equipped, non-profit preservation center and the organization of Playback 1996: Video Roundtable, the first international symposium bringing together the fields of conservation, museology and media arts to address technical and ideological issues surrounding pvideo preservation. *Playback: A Preservation Primer for Video* (1998) contains recommendations for storage and cleaning, procedural issues a glossary and bibliography.

**Sara Hornbacher** studied video with the Vasulkas and experimental filmmaking with Paul Sharits, Hollis Frampton and Tony Conrad, earning a graduate degree from the Center for Media Study at the University of Buffalo. She also studied with Dan Sandin, at the University of Illinois at Chicago Circle. Her first Artist-in-residency at ETC was in the Spring of 1976, where she continues to work today. She served as Managing Director of The Center of Creative Performing Arts at the University of Buffalo, staging John Cage and Lejaren Hiller's *HPSCHD* at the Albright-Knox Gallery. Upon receiving a NYS CAPS grant to support her own work, Hornbacher became associated with the tool development community surrounding the Experimental Television Center, including Peer Bode, David Jones, Paul Davis, Rich Brewster, and Ralph Hocking. From 1981 until 1994, Hornbacher lived and worked in New York City where she established an international exhibition/screening record, worked in the Television industry, received numerous grants to support her work, curated a number of video art screenings and events, and taught video for 9 years at The School of Visual Arts. In 1985-86, she was the Guest Editor for The College Art Association's first *Art Journal* issue on Video. In 1994, she accepted the position as Video Chair at The Atlanta College of Art. Since 1995, she has been actively exhibiting her work in Atlanta, showing video installation environments and sculptural video works at: Nexus Contemporary Art Center, The City Gallery at Chastain, The Atlanta College of Art Gallery, and most recently at The Fay Gold Gallery. She was awarded a Nexus Studio in 1996, and has received several other artist grants in support of her work. She is at work on a video installation environment for *Requiem* an end-of-the-millennium' show, curated by the TABOO group, for Nexus Contemporary Art Center.

**Jim Hubbard** began making films in 1975 and over the past twelve years has been increasingly concerned with issues of film and video preservation. In 1987 he co-founded the New York Lesbian and Gay Experimental Film Festival. From 1991 through 1996 he worked at Anthology Film Archives. In conjunction with the National Moving Image Database project of the American Film Institute he created the first computer catalog of Anthology's film and video collection encompassing over 5,000 titles. Under a grant from the Jerome Foundation he inventoried and catalogued the entire Jerome Hill Collection. He also researched a report on the need for archival storage of work by makers with AIDS for Media Network, a national organization promoting social change. He authored *Meeting the Challenges of Video Preservation*, with Mona Jimenez, for Media Alliance.

**Kathy Rae Huffman** is director of Electronic Media Arts and Communication, the undergraduate bachelor of science program at Rensselaer Polytechnic Institute. She received her MFA in Exhibition Design (magna cum laude) with a minor in Radio/Film/Television, from California State University Long Beach, 1979, where she also completed the Certificate of Museum Studies (1978). She was chief curator of the Long Beach Museum of Art, and director of its regional media arts

center program and artists post production facility, from 1979-1984. She was curator/producer of the Contemporary Arts Television (CAT) Fund, a project that joined WGBH TV (Boston's public television station) & The Institute of Contemporary Art Boston, from 1984-1991. The CAT Fund commissioned artists such as Tony Oursler, Constance DeJong, Bill Viola, Ken Feingold, Dara Birnbaum, Laurie Anderson, Dan Reeves, Marcel Odenbach, Raul Ruiz, Joan Jonas, Chip Lord, Doug Hall, Jacques Louis Nyst, Ilene Segalove, Joan Logue, and Bill Seaman to create groundbreaking works that explored the television environment and its relationship to contemporary art. Huffman was based in Austria from 1991-1998, where she was a freelance curator, consultant, writer and networker. She organized exhibitions for the Ars Electronica, the Steirischer Herbst Festival in Graz, Telepolis in Luxembourg, for V2, Rotterdam and the MUU Media Festival in Finland. In Austria, she created online exhibitions for The Ars Electronica Center (Linz) server and the Public Netbase (Vienna) server. She initiated the column pop~TARTS for the *Telepolis* online journal in 1996 <<http://www.heise.de/tp/>>, and worked with the Soros Regional Network to establish media arts in the Centers for Contemporary Art throughout East Europe. She was a member of the international advisory board for C3 (Center for Culture and Communication), Budapest, Hungary, 1996-1997. Her Internet works include: SIBERIAN DEAL (1995) with Eva Wohlgenuth (Vienna), a travel investigation to understand value and the exchange of objects and information <<http://www.t0.or.at/~siberian/vrteil.html>> and <[http://www.icf.de/siberian\\_deal](http://www.icf.de/siberian_deal)>, and FACE SETTINGS (1996-1998) <<http://thing.at/face/>> (with Eva Wohlgenuth), a performance/Internet work that investigates communication between women, on-line and in real life. Huffman regularly contributes to Telepolis, Rhizome and other online journals. She is a board member of ISEA (Inter Society for Electronic Arts) and a charter board member of the Lyn Blumenthal Memorial Fund. She is an advisor to the VideoMedeja festival in Novi Sad. She is the curator for The Virtual Museum System of Van Gogh TV, Hamburg, Germany <http://www.vgtv.com>, a 3D environment that connects the Internet and Museum collections. Her research is focused around issues of female environments in the Internet, 3D online environments and telepresence, and the history of Video and Installation art.

**Amy Hufnagel**, Senior Program Officer in Education of the New York Foundation for the Arts, is an artist, arts educator, historian and curator. She is a past Program Director for the New York State Alliance for Arts Education in Albany where she designed educational programming in arts education across the State, with a strong commitment to media arts and technology-based teaching. She has also taught American cultural history, art history and photography and video studio classes at Syracuse University and Casanova College. She received an Elizabeth Perkins Fellowship in 1991 for a regional history about women photographers in the Piscataqua Region (1884-1910). In collaboration with other scholars, she successfully implemented regional cultural history projects supported by major grants from the Maine Humanities Council, the National Endowment for the Humanities, The Greater Portsmouth Community Foundation and the Davis Foundation. Hufnagel's art and writing have recently appeared in *Technology Review* and at the Anthropology Museum at the University of California.

**Mona Jimenez** is an artist and media arts consultant. She was Executive Director of Media Alliance (1993-96) and continues to coordinate media preservation activities. She serves on the AMIA Committee on US National Preservation Plans, representing groups with independent media collections. In her media arts practice, she assists non-profits with their Internet, multimedia and video projects. Current projects include training art teachers to incorporate the Internet, program development for the Video History: Making Connections conference and [circuite@nys](mailto:circuite@nys), The Governor's Conference on Art and Technology, and assisting public television station WNET/Thirteen to create a tape archive. She was the recipient of an Artist Fellowship in Computer Arts from the New York Foundation for the Arts in 1998. With Liss Platt, she co-edited *Magnetic Media Preservation Sourcebook*, published by Media Alliance.

**Dave Jones** is a video artist and engineer who has been involved in the video art field for over 27 years, and has been developing image making tools almost as long. He started his career in 1971 with the European video performance troupe VideoHeads, and then moved on to video repair for CTL before forming his own company, Silver Bullet Video, in 1973. In 1974 he began a long relationship with the Experimental Television Center. As a technician and designer, Dave developed many of the image processing tools used by artists at the Center from the mid 1970's through the present time. Though designing mostly analog image processing tools, he also developed some early digital video devices for artists. In the 70's he designed complete tools and systems for such artists as Ralph Hocking, Gary Hill, Sara Hornbacher, Shalom Gorewitz and Peer Bode. He has worked in the industry for Singer-Link Simulators, G.E. Aerospace, and Cornell University. Founded by Dave in the mid 80's, Designlab manufactures and markets his video designs. The 1990's have been spent providing technical support, and custom hardware and software for installation artists such as Gary Hill, Nam June Paik, Shu Lea Cheang, Stan Douglas, Dan Graham, Diana Thater, Beth B., Judith Barry, Laurie Anderson, and others. Some of his machines were used in the production of the 1993 movie *Sliver* and have been used in art installations in some of the largest art festivals and contemporary art museums around the world. Image processing tools designed by Dave Jones are in artists studios around the world as well as the studios of several schools. He has been recognized for his designs by being mentioned in Grollier's Academic American Encyclopedia and Software Toolworks' CD-ROM Encyclopedia under "Video Art". Recently changing his company's name to Dave Jones Design, he continues to build video and computer tools for artists and museums.

**Rejin Leys** was born in New York and studied art at Parson's School of Design. She is a mixed media artist, art educator, and member of KAKO (Haitian Community Action Group). Her activist art has included posters, banners, props for street theater, and most recently a weekly show on public access produced in conjunction with members of KAKO and Paper Tiger Television.

**Jim Lindner**, President of VidiPax, has 30 years of experience with audio and video production and preservation of magnetic media. In 1991, the Andy Warhol Foundation asked Jim Lindner to help them play back some 2" videotapes that artist Andy Warhol recorded in the 1970s. Warhol constantly recorded the comings and goings of what he called his Factory, and these tapes had irreplaceable images of the leading artists and celebrities of the time. At first Jim thought that it was a simple mechanical problem with the aged videotape recorders. But as he worked with the problem, he found that the magnetic tapes were disintegrating and their images were in danger of being lost forever. He spent the next two years developing techniques to save the entire Warhol collection. To share his knowledge and help save other endangered libraries and archives, Jim Lindner founded VidiPax(tm). For his pioneer efforts Jim won a number of awards, including the prestigious Anthology Film Archives Preservation Award - the first such award ever given in the field of magnetic media preservation. He has subsequently published many articles in leading video and audio magazines and has given seminars at many professional associations, universities, and museums. In the spring of 1996, Jim Lindner testified as a key witness and panel member before the Library of Congress concerning the growing crisis facing magnetic tape.

**Barbara London**, Curator of Media Arts, at the Museum of Modern Art, founded the Museum's ongoing Video Exhibition Program in 1974. She has built an essential context for the visionary statements being made internationally in video and media art by multi-cultural voices, emerging talents, and more established artists such as Laurie Anderson, Gary Hill, Mako Idemitsu, Joan Jonas, Shigeko Kubota, Nam June Paik, and Bill Viola. Her objective has been to link the electronic arts with the more traditional art mediums. To document, preserve, and support this vital art field, she helped establish the Video Study Center and assembled its unique collection of more than 1,000 independently produced videotapes and related historical and theoretical publications. To further her professional development, Ms. London took two sabbaticals to investigate new trends in electronic technologies and the effects on the creation and distribution of the arts in Japan. She is committed to developing new partnerships between arts and corporate organizations. Recent publications include *InterNyet: A Curator's Dispatches from Russia and Ukraine* ([www.moma.org/internyet](http://www.moma.org/internyet)); *Stir-fry: A Curator's Dispatches from China* ([www.moma.org/stir-fry](http://www.moma.org/stir-fry)); *Non-Personal Computer Art*, Lyon Biennial, Lyon, Musee d'Art Contemporain, 1995; and *Time as Medium: Five Artists' Video Installations*, Leonardo, Vol. 28, No. 5.

**Kristin Lucas** is an Brooklyn-based artist working with video/installation, performance, and the world wide web. Her work addresses the complexity of her relationship toward automation and the psychological effects of rapid spread technology. Lucas has participated in festivals and exhibitions in the US and abroad since 1996. Her single channel videos were produced at the Experimental Television Center and are currently distributed by Electronic Arts Intermix (EAI).

**Martin Lucas** is a video editor and producer who works extensively in new digital formats for both production and post-production. His work has been featured at festivals including the New York Film Festival, Ars Electronica, and the Human Rights Watch Film Festival. Martin works regularly as a digital media consultant for schools and universities in the New York area, and teaches at Fordham University. Martin is a graduate of NYU Film School and a member of Paper TV.

**Tara Mateik** received her B.A. in Video from Hampshire College. She now does freelance video production in New York City. She serves as Technical Coordinator to the *Video History Project*.

**Kevin McCoy** is an artist who works with interactive multimedia, video, computer graphics, installation, and performance. His work addresses the interface of perception, communication and technology, and explores the rhetoric of the new media economy. He completed his MFA in Electronic Art at Rensselaer Polytechnic Institute, Troy, New York, in 1994. His videotapes and interactive video installation have been shown widely in the US and in Europe. He is an Assistant Professor of Multimedia in the Art Department at the City College of New York.

**Jennifer McCoy** is a media artist residing in New York City. Her work in video, interactive media, and installation has been exhibited internationally. Recent showings included *Tomorrows Homes Today* as part of the ISEA festival (Manchester, England), the *Viper Festival* (Lucerne, Switzerland), and the *Impakt Festival* (Utrecht, Holland). Her work explores technologically mediated social institutions and examines them as sites of psychological drama. Specific projects have discovered these dramas in the worlds of medicine, domesticity, corporate culture, and space travel. Her education includes a film/theater degree from Cornell University and an MFA in Electronic Arts from Rensselaer Polytechnic Institute. She is currently teaching at Brooklyn College.

**Laura McGough** is a curator, critic and media artist. Since 1990 she has organized media and visual art exhibitions for organizations in the US, Canada and Australia, and currently works as a programming consultant for Washington Project for the Arts/Corcoran. Her articles on video art, new media and visual art have appeared in FUSE Magazine (Canada), MESH (Australia), inContext (N. Ireland), New Arts Examiner, Fiber Arts and Sculpture. McGough has also contributed to *Inuit Media from Igloolik*, forthcoming in 1999. She has presented performative lectures on new media, cyberfeminism and net.art throughout the US and Canada and serves as the co-director of NOMADS, a virtual arts organization located on the World Wide Web at [www.nomadnet.org](http://www.nomadnet.org). McGough is currently organizing two new exhibitions which will open in early 1999 - *Performing Generations* for The Art Gallery of Mississauga, Canada and *Residue* for Washington Project for the Arts/Corcoran.

**Paul Messier** is an art conservator specializing in the conservation of photographic materials and works of art on paper. He received an AB in Art History from Vassar College and an MA and CAS in the conservation of works of art on paper from the State University College in Buffalo. He has conducted advanced training and research at the Atelier de Restauration des Photographies in Paris in 1990 and at the Conservation Analytical Laboratory of the Smithsonian Institution in 1991. He served as Head Conservator in Paper and Photographic Materials at the Rocky Mountain Conservation Center and also taught in the Art Department of the University of Denver. He has published in both conservation and scientific journals. He is a founding member of Boston Art Conservation, a partnership of professional conservators which provides conservation services to clients throughout the US.

**Rita Myers** artist, New York City

**Boyd Nutting** electronic artist, Massachusetts.

**Pauline Oliveros'** life as a composer, performer and humanitarian is about opening her own and others' sensibilities to the many facets of sound. Since the 1960's she has influenced American Music profoundly through her work with improvisation, meditation, electronic music, myth and ritual. Many credit her with being the founder of present day meditative music. All of Oliveros' work emphasizes musicianship, attention strategies, and improvisational skills. She has been celebrated worldwide. During the 1960's John Rockwell named her work *Bye Bye Butterfly* as one of the most significant of that decade. In the 70's she represented the U.S. at the World's Fair in Osaka, Japan; during the 80's she was honored with a retrospective at the John F. Kennedy Center for the Performing Arts in Washington D.C., and the 1990's began with a letter of distinction from the American Music Center presented at Lincoln Center in New York. Seeking to support the creation of new works, their presentation and dissemination Oliveros established Pauline Oliveros Foundation Inc. in Kingston, NY, a non profit program for the arts in 1985. As a composer her recent awards include the Bessie Award from Dance Theater Workshop for *Contenders* (1991) a work for Susan Marshall Dance Company, a Fellowship from the National Endowment for the Arts (1992) for composing *Epigraphs in the Time of Aids* for the Deep Listening Band and a grant from the Foundation for Contemporary Performance (1994) for her work. Oliveros work is available on more than 17 recordings produced by companies internationally. Pauline has written articles for the Leonardo Music Journal.

**Alan Powell** works collaboratively with Connie Coleman and biographical information can be found under Coleman.

**Walid Raad** is a media producer and an assistant professor of media and cultural studies at Queens College, City University of New York. Raad holds a PhD in Visual and Cultural Studies from the University of Rochester. His video and photography works have been exhibited widely in the US, Western Europe and the Middle East. His recent video works include *The Dead Weight of a Quarrel Hangs* (1998, NTSC, 18:00) and he recently co-edited with Deborah Root a special issue of the journal Public, titled *Entangles Territories: Imaging the Orient*.

**Mary Ross** is a professional artist, author and educator who has been working with video, photography, computer and performance art since the 1970's. She has received grants from National Endowment for the Arts, the New York State Council on the Arts and her work has been exhibited, performed and collected throughout the United States and Europe. Recent projects include live multimedia productions with composer/performer Eric Ross at the Berlin and Montreux Jazz Festivals, curating the *Pioneers of Digital Photography* exhibit and writing a resource book on video art for 12 art educators.

**Paul Ryan** worked in 1967-68 directly with Marshall McLuhan as a Fellow at Fordham University where he began experimenting with video. His first art showing was a video piece called *Everyman's Moebius Strip* in the 1969 Howard Wise show titled *TV as a Creative Medium*. He was the first video consultant to the New York State Council on the Arts. A participant in the alternate video group known as Raindance, Mr. Ryan conceptualized and initiated a utopian community base on video in the early seventies. Mr. Ryan's video art work has been presented in Japan, Turkey, France, Germany, Holland, Spain and throughout the United States, including at The Cathedral of St. John the Divine and The Museum of Modern Art in New York City. His design for an Environmental Television Channel has been presented at the United Nations. Mr. Ryan authored *Cybernetics of the Sacred; Video Mind, Earth Mind; and Fire Water Father* (with Jim Ryan). His articles have appeared in numerous journals including *Radical Software, IS Journal, Millennium, Leonardo, and Terra Nova*. His

Earthscore Notational System was published by NASA. Mr. Ryan is currently a member of the Core Faculty in the Graduate Media Studies Program at the New School for Social Research in New York City.

**Tom Sherman** is a media artist and theorist currently an Associate Professor at Syracuse University where he teaches video production and media theory in its Department of Art Media Studies. He has been active in video, television and radio since the early 1970's. Most recently his activities have centered on live performance and public/WWW-based radio.

**Debby Silverfine** is the Director of the Electronic Media & Film Program at the New York State Council on the Arts. In her sixteen years with the Council, she has worked with the constituency to direct attention and resources to the preservation of independent media. She also organized and co-curated *Set in Motion: NYSCA Celebrates 30 Years of Independents*, an exhibition and catalog highlighting film and video supported by the Council. Debby Silverfine is also working with NYSCA to expand its support of technology advancement within the arts community. She was the Project Director for *The Governor's Conference on Arts & Technology, circuits @nys: The Arts in the Digital Age*, held in March this year. She is presently working with NYFA on a number of projects to follow-up on the conference. She was the film programmer and Museum Educator at the Queens Museum and was an instructor at the Brooklyn Museum prior to joining NYSCA's staff. She has served as the co-chair of the Media Arts Peer Group within the National Assembly of State Arts Agencies. She produced several editions of *Room Service*, a compilation of independent media supported by public funders, for the annual NASAA conferences.

**Lisa Steele** studied Literature at the University of Missouri before immigrating to Canada in 1968. Steele's videotapes have been extensively exhibited nationally and internationally including: the Venice Biennale (1980), the Kunsthalle (Basel), the Museum of Modern Art (NYC), the National Gallery of Canada, the Institute of Contemporary Art (Boston), 49th Parallel Videoseries, the Vancouver Art Gallery and the Long Beach Museum. She is a founding director of V tape, a national information and distribution service for independent video, a founding publisher and editor of *FUSE* magazine, has been involved in the anti-censorship movement since 1980, is the past president of the Independent Film and Video Alliance / Alliance de la Video du Cinema Independant, a national lobbying organization for film and video, a founding member of the Independent Artists Union (Toronto), active in the Women's Cultural Building Collective (1980-84), on the Board of directors of A Space Gallery (1984-86, 1989-92), past chair of the New Media Program at the Ontario College of Art where she has taught video since 1981. Steele served for three years on the Advisory panel for Visual Arts at the Canada Council and served as a member of the Board of Trustees of the Art Gallery of Ontario from 1993-97. Steele has published numerous articles, catalogue essays and in 1996, she co-edited (with Peggy Gale) the book *VIDEO re/VIEW: the (Best) Source For Critical Writings On Canadian Artists' Video*, published by Art Metropole and V tape. Since 1983, KimTomczak and Steele have worked exclusively in collaboration with each other, producing videotapes, performances and photo/text works. Their individual and collaborative work was the subject of a major survey exhibition at the Art Gallery of Ontario in 1989-90. In 1993, Steele and Tomczak were recognized with two prestigious awards: the Bell Canada Award for excellence in the field of Canadian video art and a Toronto Arts Award (the Peter Herndorf Media Arts Award). In 1996, their most recent work *The Blood Records* received a world premiere at the Museum of Modern Art in New York.

**Parry Teasdale** was a founding member of the Videofreex, Inc. From 1969 through the mid-70s, the artists, producers and technicians of this collective and its successor organization, Media Bus, pushed emerging low-cost video technology beyond the limits its makers anticipated, creating a large library of tapes, installations, events and nonsense first in New York City and later in Lanesville, NY and around the US and overseas. He led the effort to start Lanesville TV, the nation's first pirate TV station in 1972 and he wrote *Spaghetti City Video Manual* (Praeger, 1973) as well as numerous articles for contemporary journals. He subsequently served as a consultant to the Federal Communications Commission Low Power TV Task Force and is currently managing editor of the weekly *Woodstock Times* and chair of the New York State Regents Advisory Council on Libraries. His latest book, *Videofreex: A Memoir of Lanesville TV, America's First Pirate Television Station* will be published in the Spring 1999.

**Kim Tomczak** is a multidisciplinary artist primarily known for his work in performance, photography and video. Born in Victoria, B.C. in 1952, he graduated with honours from the Vancouver School of Art, now the Emily Carr College of Art, in 1975. He is a founding director of V Tape and is currently a Board Member of the Toronto Arts Council and the Alliance for Canada's Audio-Visual Heritage. Since 1983, Tomczak has worked in collaboration with Lisa Steele. Their work has been the focus of a major survey and recognized with several awards for achievement. Their individual and collaborative work was the subject of a major survey exhibition at the Art Gallery of Ontario in 1989-90. In 1993, Steele and Tomczak were recognized with two prestigious awards: the Bell Canada Award for excellence in the field of Canadian video art and a Toronto Arts Award (the Peter Herndorf Media Arts Award). In 1996, their most recent work received a world premiere at the Museum of Modern Art in New York.

**Keiko Tsuno** is a co-founder of Downtown Community TV Center, the largest community media center in the United States. For the past 26 years over 50,000 students have studied the electronic media arts at DCTV. Ms. Tsuno has produced many documentaries for PBS. Her work includes *The Story of Vinh* (1991), winner of the CINE Golden Eagle Award and Special Distinction at the Tokyo Video Festival. For *Third Avenue - Only the Strong Survive* (1980) Ms. Tsuno received a National Emmy Award for Best Editing. The work also received the Grand Prix at the Tokyo Video Festival. Among her other award-winning works are *Vietnam - Picking Up the Pieces* (1978), *Healthcare - Your Money or Your Life* (1977) and *Chinatown - Immigrants in America* (1976). Keiko Tsuno has just finished the documentary *Canal Street - First Stop in America* (1998), which was produced through a film/video fellowship from the Rockefeller Foundation and a grant from the Corporation for Public Broadcasting.

**Igor Vamos** uses techniques of the public relations industry to construct public media events. He currently teaches video and electronic arts at the Rensselaer Polytechnic Institute in Troy, NY.

**Steina Vasulka** was born Steinunn Briem Bjarnadottir in Reykjavik, Iceland, in 1940. She studied violin and music theory, and in 1959 received a scholarship from the Czechoslovak Ministry of Culture to attend the State Music Conservatory in Prague. Woody and Steina married in Prague in 1964, and shortly thereafter she joined the Icelandic Symphony Orchestra. After moving to the United States in 1965 she worked in New York City as a freelance musician. The Vasulkas began working with video in 1969, and in 1971, with Andres Mannik, they founded The Kitchen, an electronic media theater. Since 1980 they have lived in Santa Fe, New Mexico. Steina has been an artist-in-residence at the National Center for Experiments in Television, at KQED in San Francisco, and at WNET/Thirteen in New York. In 1988 she was an artist-in-residence in Tokyo on a U.S./Japan Friendship Committee grant. In 1996 she served as the artistic co-director and software collaborator at the STEIM Institute for Electronic Instrumental Music in Holland. She has received funding from the New York State Council on the Arts, the National Endowment for the Arts, the Corporation for Public Broadcasting, the Guggenheim Foundation, the Rockefeller Foundation, the American Film Institute and the New Mexico Arts Division. She received the American Film Institute Maya Deren Award in 1992 and the Siemens Media Art Prize in 1995. Under the auspices of Montevideo in Amsterdam her various installations have been shown in and outside Holland, and with other major exhibitions in recent years in Austria, Iceland, and Italy. In 1993 she co-curated with Woody the exhibition and catalogue, *Eigenwelt der Apparatwelt* (pioneers of electronic art) produced by Peter Weibel for Ars Electronica in Linz, Austria. In 1996 Steina and Woody exhibited eight new media installations under the title *Machine Media* at the San Francisco Museum of Modern Art, an exhibition repeated in Santa Fe a few months later.

**Reggie Woolery** is a video artist and writer based in New York City. He is a graduate of the Interactive Multimedia Program at New York University and is currently a fellow at the Society of the Humanities at Cornell University exploring issues of virtuality old and new. His internet board game, *Keep Your Hands Off the Park: A Roleplaying Game in Real and Virtual Worlds* looks at the intersection of digital culture and the privatization of public space. Reggie is also contributing editor to the arts and culture journal *FUSE*, based in Toronto. He has taught on film, video, or computers art at New School for Social Research, Rutgers University, Long Island University, New York University, Cooper Union, and School of Visual Arts. He has served as a board member or administrator for Media Alliance, Media Network, Black Filmmaker Foundation, Third World Newsreel, and New American Cinema Group.

**Walter Wright** started creating electronic images and sound at the University of Waterloo in 1966. He has been a video animator, an associate director at the Kitchen, artist-in residence at the Experimental Television Center, a teacher, a programmer, and an illegal alien. He is presently a legal alien and designs computer games for GameFX in Arlington, MA.

## CONTRIBUTORS

The **Andy Warhol Foundation for the Visual Arts** was established in 1987. In accordance with Andy Warhol's will, its mission is the advancement of the visual arts. The Foundation's objective is to foster innovative artistic expression and the creative process by encouraging and supporting cultural organizations that in turn, directly or indirectly, support artists and their work. The Foundation values the contribution these organizations make to artists and audiences and to society as a whole by supporting, exhibiting and interpreting a broad spectrum of contemporary artistic practice. The Foundation is focused primarily on supporting work of a challenging and often experimental nature, while noting that the interpretation of those terms may vary from place to place and culture to culture. In this regard the Foundation encourages curatorial research leading to new scholarship in the field of contemporary art.

**Black Hammer Productions** is the interactive media company that helps clients meet the challenges of tomorrow, today. As a new media developer and design studio, we create interactive products and adapt brands and identities to interactive environments. Black Hammer harnesses digital technologies to develop compelling consumer products and strategic marketing solutions. Black Hammer has produced award-winning games and educational CD-ROMs for Scholastic New Media, Prentice Hall, and Simon and Shuster. For the Internet, we have created websites for clients such as Thomas Publishing, as well as web games for the Showtime Network and General Mills. We recently completed interactive presentations for the *Wall Street Journal* and the Pyramid Companies real estate group, a video wall for Bayer Corporation, and the Ultra Challenge medical trade show kiosk for another major pharmaceutical company. We are currently developing interactive projects for the Lamont-Doherty Earth Observatory; WNET's *Nature* television series; the Asset Alliance family of hedge funds; and Bombardier Business Aircraft, a leading manufacturer of corporate jets.

**Dave Jones Design** is a unique small business that specializes in products and services for artists and museums involved in electronic art. Founded by Dave Jones in 1985 under the name Designlab, it is now involved in many aspects of Video Art and electronic installation art. There are standard products like the LasrPlay series of laserdisc synchronizers, used to synchronize multiple channels of video laserdiscs, and the VMUX series of video routing switchers. Also available are custom designed and built hardware/software systems that can manipulate raw images, editing data, or mechanical devices. Products built by Designlab/Dave Jones Design have been used in major contemporary art exhibitions around the world by some of the best known artists in the field. All of the products are designed in-house by Dave Jones, and fabricated either in-house or by one of several sub-contractors to exact specifications. For large or complex projects, there is also a team of electronic designers, mechanical designers, and fabricators available.

The **Experimental Television Center** was founded in 1971, an outgrowth of a media access program established by Ralph Hocking at Binghamton University in 1969. Today the Center offers a unique concentration on electronic image-making by providing a residency program for artists from around the world, with access to both analog and digital tools, many custom-designed by Dave Jones and other artist-technicians. A grants program offers support to New York State organizations for personal appearances by digital, video and film artists and to individuals to assist with the completion of cinema and sonic works. The Center provides support services to artists, serving as a sponsoring organization for projects in the electronic and film arts, assisting with proposal development and providing fiscal and administrative management. Preservation and research activities are focused on the videotape collection and on electronic imaging instruments. The *Video History Project* is an ongoing research effort concerning the development of video art and community television; the website is constructed as both an information-gathering and exchange system.

The **Everson Museum of Art**, formerly the Syracuse Museum of Fine Arts, was founded by George Fisk Comfort, and held its inaugural exhibition in 1900. Over the years the museum had several homes. In 1968 it opened its present quarters in a building designed by internationally-acclaimed architect I. M. Pei. The collection is wide-ranging, along several focal areas. The permanent collection represents American paintings, sculpture, drawings, and graphics that date from Colonial times to the present day. The Everson Museum also made an early and long-term commitment to the ceramic arts, enabling the museum to amass one of the most comprehensive holding of American ceramic art in the nation.. The Everson Museum has played an important role in the media field, establishing one of the first nationally-recognized Media Programs, under Director James Harithas, appointing David Ross as Video Curator. Today the Museum is engaged in a program of restoration of the video collection.

**Hallwalls Contemporary Arts Center** is a multi-disciplinary arts center in Buffalo which for over 20 years has presented contemporary art to audiences in the Western New York region. Hallwalls' mission is to support the creation and presentation of new work in the visual, media, performing, and literary arts. Hallwalls is dedicated in particular to work by artists which challenges and extends the boundaries of the various art forms, and which is critically engaged with current issues in the arts and, through the arts, in society. In the past 20 years, Hallwalls has presented the work of over 7,000 artists from around the world.

The **Institute for Electronic Arts** at the New York State College of Ceramics at Alfred University was established in 1997 and is dedicated to the integration of electronic media within the fine arts through a focus on art-making, research and education. The Institute was established in 1997 to support the development of electronic imaging studios, and to encourage cross-disciplinary work and interactive workshops for the promotion of professional dialogs. The Institute sponsors projects which involve interactive multi-media, distance learning and communication systems. The Institute's Corporate Sponsors include the Macer Corporation, ColorSpec Corporation, Polaroid, SMART Technologies and UMAX Computer Corporation. The Institute members include faculty members in Systems Engineering, Art History as well as the Fine Arts. Directors: Peer Bode, Joseph Scheer and Jessie Shefrin. Technical Specialist: Mark Klingensmith. Sonic Arts: Andrew Deutsch. Art History: Gerar Edizel, Barbara Lattanzi. Design: Paul Mazzucca. Honorary Members: Harland Snodgrass, John Wood.

**Light Work** was formed in 1973 by Phil Block and Tom Bryan to support emerging and under-recognized visual artists working in photography and related media through exhibitions, artists' residencies, special projects and publications. Light Work is the programming affiliate of Community Darkrooms, a public access photography and computer lab at Syracuse University. Light Work Gallery features exhibitions from the collection. The Robert B. Menschel Photography Gallery features solo and small group exhibitions. The Artist in Residence Program provides opportunity for artists to create new work. *Contact Sheet* is published four times each year and features works which are exhibited in the Menschel Gallery and also created through the Residency Program.

**Media Alliance** was founded in 1979 as an advocacy and service organization dedicated to advancing the independent media arts - video, audio, and computer arts - in New York State. Media Alliance is membership organization, committed to expanding resources, support and audiences for media arts. Members include media arts centers, distributors, museums, libraries, educators, cable access and public television programmers, and independent artists and producers. Media Alliance provides media arts information and referral, publishes a bi-monthly newsletter, *Media Matters*, and convenes members for workshops, conferences and working groups on pressing issues. Media Alliance also provides funding to rural media groups through the Media Action Grant for projects that network media makers or groups.

The **New York Foundation for the Arts** enables contemporary artists to create and share their work, and provides the broader public with opportunities to experience and understand the arts. The Foundation accomplishes this by providing responsive leadership and advocacy, offering financial and informational support, and building collaborative relationships with others who are committed to the arts in New York State and throughout the United States.

The **New York State Alliance for Arts Education** is a not-for-profit Statewide service organization dedicated to ensuring that the arts become an integral part of every child's education in New York State. The Alliance provides informational services and professional development programs; creates networking and partnership opportunities for educators, teaching artists and arts professionals; and presents arts education programs across the State. The NYSAAE is supported in part by its members, the New York State Council on the Arts, the John F Kennedy Center for the Performing Arts, the New York State Education Department and the Chase Manhattan Bank.

The **New York State Council on the Arts**, a state agency, was established in 1960 by Governor Nelson Rockefeller and the State Legislature, and became a state agency in 1965. The Council funds activities in a wide range of disciplines. Almost from its inception, the Council recognized the importance of support for artists working in electronic art forms and independent film. The New York State Council on the Arts is dedicated to preserving and expanding the rich and diverse cultural resources that are the heritage of the people of this State. Through government funding and all other means within its power, the Council seeks to support and strengthen:

- The freedom of artists to exercise their creativity, aspiring to the best in all artistic forms, without interference or censure,
- The right of New Yorkers of all ages, wherever they may be within the State, to learn about and experience, first hand, the

varied and rich cultures of our people,

-The ability of arts groups and organizations to serve their communities by presenting artistic works of quality.

**VidiPax** is the nation's largest restorer of video tape and magnetic media ranging from obsolete format to damaged reels. VidiPax is dedicated to restoring magnetic tape and keeping the stored information accessible and usable in the future. With headquarters located in New York and local offices in Los Angeles, San Francisco, and Canada, VidiPax is now in the process of opening offices worldwide. The VidiPax philosophy and technique for magnetic media restoration is similar to art conservation. VidiPax has the staff and the facilities to evaluate, restore, and remaster virtually every form of magnetic media. We own a museum of recording equipment that spans the history of recorded media including every conceivable broadcast, corporate, and consumer format, domestic and international. In addition, VidiPax has recording options that are state-of-the-art and include digital recording as well as direct output to computer files in all formats. VidiPax has been involved in the restoration of magnetic tape used in television and motion picture productions, including Oliver Stone's Nixon. Staff are highly trained professionals who work with irreplaceable collections on a daily basis. VidiPax clients include the NBC News Archive, Library of Congress, Yale University, and the Andy Warhol Foundation, in addition to many other leading broadcasters and archives.

**Visual Studies Workshop** is an internationally recognized center for media studies, including photography, visual books, electronic imaging and film. It is located in two historic buildings, comprising 44,000 feet of space in Rochester's museum and cultural district. It serves visual artists and the general public with diversified programming in education, exhibitions, and publishing. Artists residencies, access programs, and internships make the facilities available for the production of artworks and for scholarly research. A Master of Fine Arts degree in visual studies is offered through a joint program with the State University College at Brockport, incorporating studies in history, theory, and criticism with an emphasis on studio practice in photography, visual books, and electronic media.

# VIDEO HISTORY PROJECT

We have been working on the **VIDEO HISTORY PROJECT** for about five years. It has a varied pedigree - Ralph's long love of old machines; 30 years of work at the Center; teaching *A Natural History of Video* at Visual Studies Workshop's Summer Institute; concern for reclaiming the history of our medium; an appreciation of the transitory nature of human beings and the fragility of the materials which they use to record their thoughts and feelings; a desire to preserve these traces - both tape and apparatus; a love of tools and images; the enthusiasm of friends and co-workers willing to become engaged in this endless work.

It is a project with several faces.

It is about research, and the collecting and organizing of information which locates and documents media history resources - tapes, artists' instruments, writings and ephemera.

It is about sharing information and reaching out to new audiences, about increasing awareness of how and where to find the artworks, and helping to create contexts in which the work can be more widely presented and appreciated.

It is about strengthening preservation efforts to rescue deteriorating tape-based works, so there will always be something to see.

It is about coming together to celebrate our field, to learn from each other, to discover parallels and intersections between early activities and contemporary practice. To continue the conversations.

The conference, **VIDEO HISTORY: MAKING CONNECTIONS**, is a way to celebrate our history, and to renew a commitment to saving the stories, memories and works which have come out of the last 30 years of experimentation. While the conference is not specific to activities in any particular geography, our initial efforts on the web are.

The website **VIDEO HISTORY PROJECT** is focused now on activities during the first decade, in the Upstate region. We have rediscovered many old friends in the process. Eventually we expect the site to grow in its virtual geographic base, and to include activities throughout the State, and around the world. We will begin locally. It is a manageable scale for us.

The site will serve as a way to collect information, by allowing people to post to the site their reflections and recollections. It will also disseminate information, with pages devoted to the early video groups and collectives active in the area; to individuals; to internet resources; to bibliographies; to institutions and services, from distribution to preservation and education. The project will continue to grow.

The project needs your help. We invite all of you to continue to participate - to complete the information questionnaire you'll find in your mailbox and to visit the site and share an image or post your thoughts and remembrances.

**Video History: Making Connections**  
**Syracuse University**  
**October 16-18, 1998**

The **VIDEO HISTORY PROJECT** owes thanks to many people, some of whom, in no particular order, are

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Our friends, old and new, who work at the many places, present and past, dedicated to moving image and sound art  
All the conference presenters, supporting organizations and participants  
Debby Silverfine and Claude Meyers at the New York State Council on the Arts  
Pamela Clapp at The Andy Warhol Foundation for the Visual Arts  
Jim Lindner and Dara Myers-Kingsley at VidiPax  
Mona Jimenez, Tara Mateik, Pamela Susan Hawkins and Amy Hufnagel for their enthusiasm and much hard work  
Especially David Jones for his devotion to the cause for so many years  
Most especially Ralph for his tireless teaching efforts and his patience  
Peer Bode, Hugh McCarney, Eric Jones, Carl Geiger, Neil Zusman, Matt Schlanger, Sara, Mary, Ann, Lynn, Hank, Walter, Paul, Rich, Van, Angel, Rudi, Jamie and Carlota  
Video Data Bank, Media Alliance, the Institute for Electronic Arts at Alfred  
All the Visual Studies Workshop Summer Institute participants over the years who worked on various early versions of the ideas  
To early friends Nam June Paik, Shigeko Kubota, Arthur Tsuchiya, Russell Connor, Barbara Haspiel, Peter Bradley, John Giancola, Nathan Lyons, Gerry O'Grady, Steina and Woody Vasulka, Harald Bode, Jack Goldman  
For the webwork of Beth Kanter, Christa Erickson, Andy, Mark Klingensmith, Greg Bowman  
Advisors and researchers Cynthia Young, Barbara Lattanzi, Molly Finnan, Julia Dzwonkowski, Chris Hill, Deirdre Boyle  
And all of the many people who have spoken with us- Ken Marsh, Parry Teasdale, John Minkowski, Harland Snodgrass, Daniel Reeves, Steina  
And to those of you who will soon receive our questionnaire...

The **VIDEO HISTORY PROJECT** and **VIDEO HISTORY: MAKING CONNECTIONS** are organized by the Experimental Television Center in partnership with and support from the Institute for Electronic Arts at Alfred University, the New York State Alliance for Arts Education and Syracuse University, and with the Everson Museum of Art, Hallwalls Contemporary Arts Center and Visual Studies Workshop. The Project is under the direction of Sherry Miller Hocking of the Experimental Television Center and independent preservation consultant Mona Jimenez, in collaboration with Amy Hufnagel of the New York Foundation for the Arts.

The project is made possible with support from The Andy Warhol Foundation for the Visual Arts and with public funds from the Statewide Challenge Grant Program and the New York State Council on the Arts. Additional support has been received from the Everson Museum of Art, Media Alliance, and individual contributors. Corporate support has been provided by Dave Jones Design and VidiPax.

Experimental Television Center  
Sherry Miller Hocking  
October 1998

## “Signals in Syracuse - Video History: Making Connections Conference”.

Ann Curran

*Afterimage* 26, No. 4 (1999)

“Life and work are fragile and fleeting. People are getting older. Memories fade.” This was, in the words of conference co-organizer Sherry Miller Hocking, one impetus for holding “Video History: Making Connections.” Independent video production in the United States has recently celebrated its thirtieth birthday and continues to struggle with its identity. Since the late ‘60s, when Sony Portapak equipment first became available, artists and makers discovered many different uses and applications for video, providing a broad foundation for the diversity existing within the medium at the end of the ‘90s. Reexamining the history of early video was one of the imperatives of the conference. But in addition to looking back, this conference also addressed present activity in the field and even dared to gaze into the future.

There is a growing sense of concern that the history of the first 30 years of video has not been as fully documented or made as widely accessible as it should be. There is no definitive history of video, but as in other disciplines, there are no textbooks. There is, rather, a set of histories that connect and interweave in the form of documents, articles and interviews. Scholarship in the history of video has been sparse thus far and only schools with strong regional and historical connections to the early years have developed courses to focus on this history—a history that has been largely an oral tradition supplemented by patchy literature. As the medium continues to age, certain parts of the history have already been omitted or forgotten. The instability of early magnetic tape material is forcing video producers and archivists to face another problem. Many of the early tapes cannot be played due to their deteriorating condition and to the decreasing number of early playback machines. This will naturally impact the archive of video works that exist and that can be screened. It will ultimately reduce the source material for historians and writers.

“Video History: Making Connections” opened with “Video Rewind,” a day-long seminar organized by video historian Deirdre Boyle as an introduction to the history of early independent video in the U.S. The panel consisted of Paul Ryan, author and former Raindance Coalition and TVTV member, Barbara London, Museum of Modern Art (MOMA) video curator, and Parry Teasdale, ex-Videofreak and writer. After introducing the panel Boyle asked everyone present in the room to introduce themselves. This particular gathering of people inducted pioneer video artists Steina Vasulka and Tony Conrad as well as other artists, curators, teachers, writers, historians, students, distributors and programmers. Boyle screened four tapes including *Proto Media Primer* (1970), an interview with Abbie Hoffman by Raindance, and *Calligrams* (1970), an early example of signal alteration by Steina and Woody Vasulka. While these tapes are now considered historical standards in the context of the seminar the screenings served to reprise some of the questions of genre and boundary that have been at the heart of the debate concerning video’s early days. They also invoked the problems inherent in selecting the work that is deemed to be of historical importance. And finally they provoked questions about how the history of video can be expanded to include work that has been neglected.

Both Ryan and Teasdale, members of influential ‘70s video collectives, represented the strong historical connection between political and social activism and video production. Ryan’s writings constitute a long commitment to a vision of how theory and practice can coalesce. In his presentation he sought to reactivate interest in the particular strain of utopianism present in the video collectives. Referencing the objectives of the collectives and his own projects, Ryan reminded the audience that video can still be harnessed to promote social change and influence social behavior in a meaningful way. He talked of rescuing “utopia” from its naive associations and encouraged those present to reexamine the early history

of video in relation to these ideas. Teasdale was more anecdotal as he attempted to recreate the context for his own and other video activists' involvement in collective activities during the '70s. He described the financial arid political climate that enabled the Media Bus to develop and read from his forthcoming book on the creation of Lanesville TV in 1972. Lanesville TV was the first pirate television station in the U.S. and represents the beginning of community television broadcasting.

London reviewed the landmark years in establishing video art at the MOMA, interspersing memories of her more than 20 years as video curator with slides and tapes of work she exhibited during her tenure. Rather than examining her role as a curator or how her vision impacted the institutionalization of video art and particularly video installation, she talked about her concerns with maintaining the integrity of the work in the museum setting and of nurturing emerging artists.

On the whole one had the sense that those present saw the need to acknowledge early and current contradictions in the history and even to embrace them. The presentations ultimately served to bring general issues to the foreground. Opening up the floor Boyle confessed to her pre-conference terror of dealing with the multiple histories of video. Steina Vasulka made the distinction between those who were experimenting with signal processing and the video artist Nam June Paik, characterizing him as an artist who was "always in the gallery." There was some disagreement about the importance of New York State as a locus of tool development and signal processing. There was an interest in acknowledging the explicit historical links between video and performance art, film and theater. A host of themes emerged during this discussion, all of which can be broadly categorized in terms of integration: how to bring more widely related issues into the history of video and how to bring the history of video into the wider arena of AA History. Much of the discussion was dominated by educators, a sign that there is an appetite for greater knowledge of video history in the academy.

Attempts to integrate the pressing issue of video preservation into the debate were less successful. Running simultaneously with "Video Rewind" was "Video Preservation," a day-long meeting of artists, media organizations, educational institutions and others directly involved in preservation projects. During the morning session participants reported on the progress being made in cataloging and preservation work. In the afternoon the group strategized based on that information. Conference co-organizer Mona Jimenez was enthusiastic about the accomplishments made since the first preservation meeting at MOMA in 1991. Stronger links with the film preservation field have been established and this has encouraged information sharing, referral and recognition. Much has still to be developed con- knowledge and technical support funding for the continuation of the preservation protect is crucial, and more support from the rest of the video community is also important, especially from those who are eager to expand the history. It was practical but regrettable that the preservation meeting and the "Video Rewind" seminar remained separate meetings.

The integration of new technologies and the impact of the Web on video was made explicit during the address on Friday night by David Ross, former director of the Whitney Museum of American Art and current head of San Francisco Museum of Modern Art. His talk, "The Success of the Failure of Video," took place in the reverent setting of the Henriks Chapel on the Syracuse University campus. Ross described this homecoming to Syracuse as his "video bar mitzvah" - he became the first known video curator as a Syracuse undergraduate at the Everson Museum in 1972.

Ross began by saying that it was an appropriate moment in time to talk about the history of video. He described how the development of video in the late '60s and early '70s had helped to change and expand the very definition of art. The theme of utopia from earlier in the day resurfaced in the second part of Ross's talk, which dealt with the utopian potential of what he termed "Net Art" In reference to art disseminated on the Net (which may or may not include video), Ross zealously pointed to the promise this holds for artists to have control over the distribution of their work, a key factor in his account of

video's historical failure. He stated that video art's radical innovations had been absorbed into the art world, and the medium was no longer considered a threat, citing the evolution of video installation as a product of this very "success of the failure of video." Ross promoted the Net as creating a community where many people have access and as a regular place to display art and identified part of video's failure as having been its inability to create such a communal space.

The audience appeared less enthusiastic about the promise of the Net, at least as it was described by Ross. The issue of viewing conditions, including the primacy of enjoying work in real space, was the first counterargument. The structural dominance of the phone companies supporting the Web is not reassuring for artists either. One respondent was as wary of the collapse of video into some amorphous "Net Art" category, as he was of the term "Media Art." Conrad had the last word, suggesting that there was perhaps a conflation of video on the Web with the on-line archive, and he was not so sure that in the future people would be out there looking for video artists' work.

The second day was broken down into a series of shorter panel presentations. "Writing About Video" reinforced the importance of critical writing for video history. Ryan described writing about video in the '70s as forging a discourse that did not already exist. Melinda Barlow, author and educator, described the difficulties facing writers attempting to chronicle installation where work is no longer physically intact and may have been scantily documented. For work that no longer exists, the writing stands in for the work-a considerable responsibility. Laura McGough addressed her role as curator and the critical decision involved in choosing one artist over another to show and to write about. It was noted that there are currently very few outlets for new critical writing on video, *Afterimage* being cited as one of the best forums.

"Teaching Video History" asked how video history can prove itself relevant in the era of multi-media and how it can be taught without major library resources. This panel was notable for its insistence on themes of integration in terms of recommending that the history of video be part of an electronic art curriculum where possible and also incorporated into production courses. There was discussion of the challenges involved in compressing a survey of video history into other courses. Panelist Tom Sherman described his decision to create a history of video course at Syracuse University when integration simply did not provide enough foundation for his students. The panelists had practical advice for teachers regarding gaining access to tapes, contacting artists and bringing new work to the attention of students by, for example, shooting video documents of installations to bring back to the classroom. Panelist Kathy Rae Huffman promoted the use of CD ROMs for the distribution of work. Getting institutional support to develop resources to teach video history, including building a library of tapes, was considered essential by the panel.

"Video History: Making Connections" emphasized the importance of individuals in the history of video. The power of artists or activists working together in a group with a shared goal was another facet of early video that perhaps provoked feelings of nostalgia for those present. Contributions to the field by organizations such as the Experimental Television Center in Owego, NY or Downtown Community Television in New York City attest to a sustained commitment to facilitating video production that dates back to the influential early years. The Resource Room and Tool Workshop, organized by Pamela Hawkins of Alfred University, provided an incredible amount of historical material. Early analog and digital recording and playback equipment, along with image and sound processors, were displayed next to journals, publications and newsletters from video organizations in the U.S. and Canada dating back to the late '60s, all available for perusal. Videotapes were stacked by several monitors, each with a VCR, and accessible for viewing throughout the weekend. "Video History: Making Connections" also accommodated input from current makers and practitioners in the field by encouraging personal but informative presentations. There were a number of panels consisting solely of artists presenting work and talking about their practice, indicating the continuous expansion of video-based work.

In response to Michael Nash's pronouncement of video art's demise, Cynthia Chris's 1996 article "Video Art: Dead or Alive" (*Afterimage* 24, no. 5) examined some of the painful changes that video and the video community were undergoing at that time, ranging from funding cutbacks to artists migrating to film and to new technologies. Paradoxically all of this was happening despite a new interest in the field on the part of academics and writers, and a notable increase in the production and exhibition of video-based installation work. As witnessed at this conference, many of these observations still hold true three years later. However, there have been some new and positive developments since then: tapes are currently being cataloged and preserved, the Video History Project website has been created to encourage a generative history by inviting individual recollections and testimony and the history of video is developing a greater presence within art history and media education. "Video History: Making Connections" was an important conference in the history of the history of video. It was about coming to terms with the aging process in its various manifestations but it was also about celebrating and connecting to a rich and plural history.